

APRIL 15, 1948

THE *Art* digest



The Idol by Picasso. See Page 9

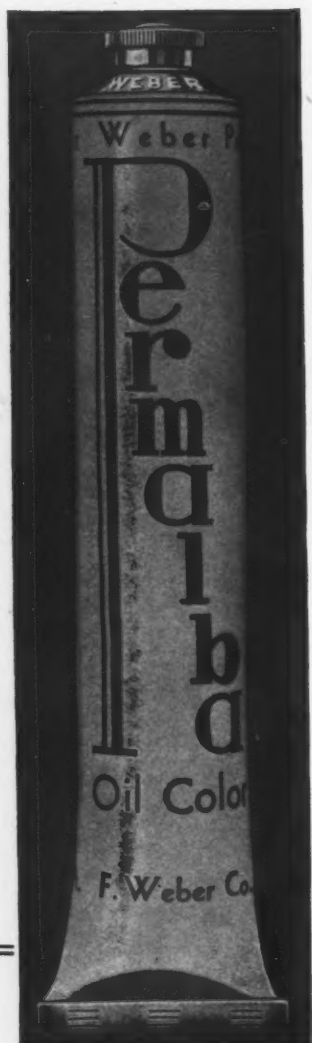
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GALLERY

Illinois Events

By C. J. Bulliet

CHICAGO:—Something like a triumphant return of a native is visible in the picture galleries at the Marshall Field store where Iver Rose is having his first Chicago show after exhibiting regularly at Kraushaar's in New York and after entering permanently the Andover and Cranbrook museums.

Rose, now 48, was a free lance illustrator for ten years, starting at the age of 19 after studying at Hull House and the school of the Art Institute of Chicago. In 1930 he began to do easel painting, living the life of an artist the hard way. He went to the Massachusetts Coast, where he occupied one impromptu studio after another, "living in lofts, holes and shacks," as he expresses it, wrestling with the rent problem, but winning his way over difficulties. If financial problems were tough, his determination was tougher.

He has emerged as a rarity in this day when modernism is a grim obsession with American artists—a modern painter with a sense of humor and a sense of humanity.

That doesn't mean he is an idle joker. His humor is akin to pathos. *Confirmation*, his painting of a young girl, will illustrate. In the process of being confirmed, she is decked seriously (to herself) in gaudy and fantastic finery that causes the onlooker to smile. But it's a good-natured smile. You love her and wouldn't hurt her feelings for the world.

Old Pan and *Counting* are quaint studies of very serious, if grotesque musicians, and an elderly fat man *In the Gallery* admiring pictures is an art lover unconscious that he, too, is grotesque.

Serious to the point of mystical pathos are a group of fishermen, *Waiting*, looking out over a troubled sea for the return of their men.

Iver Rose has solved the problem of being modern without sacrifice of emotion. The modernists, when the impulse was new, could do that. Witness Picasso of the Blue Period and Marc Chagall of any period. Rose is neither a Picasso nor a Chagall, but he is very refreshing in an era of so much pretense and grand-standing.

A worthy side show to the French tapestry exhibition at the Art Institute is hanging simultaneously in the galleries a few blocks farther out Michigan Avenue of the Associated American Artists. New York, which has had the main show at the Metropolitan, is to get this supplementary exhibition a little later.

The Associated American Artists, with galleries in New York, Chicago and Beverly Hills, has been appointed United States sales agent for the new tapestries by the French government. Prices in the AAA galleries range from \$845 for *Squirrels* by Robert Henri to \$12,100 for Dom Robert's ambitious *Visitation*.

In the middle bracket you'll find Georges Rouault's "The Wounded Clown," my favorite in the show, for

[Please turn to page 35]

The Art Digest

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April 15, 1948

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Support from a Critic

SIR: I am delighted at the stand you have taken about those German paintings at the National Gallery. I think they should have been exhibited throughout the country.

—ALICE LAWTON, *Art Editor, Boston Post.*

Calls Them Loot

SIR: I cannot support your hypocritical and immoral stand about the paintings we looted from Europe. Please cancel my subscription.

—MRS. LAIDLAW WILLIAMS, *Carmel, Calif.*

Telegram from Sen. Morse

SIR: Have received a great many letters in response to your article in March 15 ART DIGEST. Have consulted with best technical experts on matter, including John Walker, Chief Curator of National Gallery of Art. They feel strongly it would be most harmful to pictures to subject them to any more movement than is absolutely essential. The crating and uncrating, which is incident to any movement of them, is a very great damage risk to works of art which are old and fragile. Also changing climatic conditions which pictures encounter are very harmful and they fear it is technically an impossibility to move pictures around the country although it would be very desirable and educational to do so. They have even opposed shipping them to New York for exhibit because of the necessary packing and repacking and change in climatic conditions which would be nothing short of ruinous to pictures.

The question of keeping them here for a longer time has this disadvantage: pictures of this antiquity can only be moved during favorable weather and effort is being made to return them to Europe during the warm summer months. Would appreciate your informing your readers of the above facts as I could not possibly begin to answer all the inquiries.

—SEN. WAYNE MORSE, *Washington.*

EDITOR'S NOTE:—Much of the above is not supported by fact. In 1939 Italy lent such masterpieces as Botticelli's *Birth of Venus* to San Francisco, which has atrocious climate. However, subsequent telegram told of Sen. Morse's support of Sen. Fulbright's Bill (See page 7.)



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PEYTON BOSWELL

Comments:

Bill S. 2439

COME SUNDAY, April 18, the great exhibition of German-owned masterpieces, found by the U. S. 3rd Army in a salt mine near Merkers, will officially close. These thrilling paintings, admired at the National Gallery in Washington by 613,033 visitors (as of April 12), will be removed from their temporary frames and again stored in the vaults of the Gallery until President Truman and the Secretary of the Army decide when to return them to Germany—where they would continue our present policy of appeasement and run the risk of falling into the hands of the Russians, already enriched by art loot from Dresden.

A press-day phone call to Director E. Finley of the National Gallery brought the information that there is no chance for an extension of the exhibition in Washington; also the statistics that 67,483 visited the show last Sunday, and that the attendance will top 700,000 by closing hour. Nothing like this has ever happened in any museum in the United States—indicating graphically how hungry American art lovers are for sight of these art treasures, which, if somebody had not used his God-given brains, would today be culturing the eyes of collective farmers as spoils of victory.

Must we try another "Munich"? Must we sacrifice these treasures of Western culture before the Iron Curtain of Russian Imperialism? What do the Germans, themselves, think about America retaining the paintings for another year and exhibiting them across the country? I can only quote Erik Reger, editor of the Berlin *Tagesspiegel*, as quoted by the *Washington Post*.

"The 202 German art treasures, now at the National Gallery, should be exhibited in a dozen other American cities during the next twelve months," said Herr Reger. He stated that another year's exhibition "would lead to better understanding between the two nations," and added his belief that "most of my countrymen will agree to the proposal." Evidently, the Germans do not fear our "protective custody" as much as the imperialist ambitions of the Russians.

Reger made a good point by suggesting that a group of German curators and experts come to America and take charge of the exhibition as it toured from city to city. This would alleviate the Army's fear of damage to the paintings and "convince Germans that the delay was no ruse to deny eventual return to Germany."

Readers of the *DIGEST* will recall that this magazine—supported by Emily Genauer, Arthur Millier, Alfred Frankfurter, Tom Colt and Francis Taylor—was almost a minority of one, two years ago when such a stand was unpopular, in arguing that the German masterpieces be exhibited in America for the benefit of German children. The only strong opposition so far has come from art scholars and experts who have little belief in the honesty of their country, and the Army, which wants to drop a hot potato in which they have no interest.

What next? The only hope we can have that these German treasures will serve a purpose for democratic living (keystone of the Marshall Plan) is Bill S. 2439, which Senator J. William Fulbright, the intelligent and progressive gentleman from Arkansas, has introduced into Senate and had referred to the Committee on Armed Services. Because of its importance we herewith reprint in full Senator Fulbright's

bill "to provide for the temporary retention in the United States of certain German paintings:

"Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, that (a) the Secretary of the Army is authorized and directed to retain for safekeeping within the continental limits of the United States those paintings (totaling 202 in number) found in a salt mine near Merkers, Germany, and transported to this country on December 7, 1945, until such time as the United States formally recognizes a national government for Germany. Except as hereinafter provided, such paintings shall be in custody and control of the Secretary of the Army.

"(b) As soon as practicable after the United States formally recognizes a national government for Germany, the Secretary shall return such paintings to Germany and restore them to their owners. In enacting this Act, the Congress recognizes that such paintings are in the possession of the United States for safekeeping only and that they are the property of Germany or of institutions or nationals of Germany.

"Sec. 2. (a) The Secretary of the Army is authorized and directed to give custody to the Board of Trustees of the National Gallery of Art of such of the paintings as may be requested by it for exhibition purposes as authorized by this section. The Board of Trustees of the National Gallery of Art is authorized to exhibit such of the paintings as it determines advisable at such places in the United States as it determines feasible.

"(b) At the discretion of the Board of Trustees of the National Gallery of Art, there may be charged a reasonable fee for admission to any exhibition held pursuant to subsection (a) which fee shall be determined by the Board of Trustees of the National Gallery of Art. The tax imposed by section 1700 of the Internal Revenue Code shall not be applicable to amounts paid for admission to any such exhibition. In the event exhibitions are held at places or institutions where the charging of admission fees is not permitted by law or by the charter, rules, or articles of incorporation of the place or institution, the Board of Trustees of the National Gallery of Art, at its discretion, may, and is hereby authorized to, accept voluntary contributions to defray the expense of such exhibitions and for the payments hereinafter provided.

"(c) The net proceeds from any exhibition conducted pursuant to this section shall be paid over to the United Nations International Children's Emergency Fund to be used for the benefit of children of Germany.

"(d) The Board of Trustees of the National Gallery of Art is authorized to accept, in connection with any such exhibition, gifts of services or facilities proffered by any person, group, organization, or State or subdivision thereof.

"(e) Any and all shipments or transportation of paintings within the United States pursuant to subsection (a) shall be accorded all the rights, benefits, privileges, and protection allowed valuables under the provisions of the 'Government Losses in Shipment Act' (50 Stat. 479).

"(f) The Authority conferred by subsection (a) of this section shall terminate upon the formal recognition by the United States of a national government of Germany. Any of such paintings in the custody of the Board of Trustees of the National Gallery of Art at such time shall be returned, as soon as practicable, by it to the custody of the Secretary of the Army for disposition by him pursuant to subsection (b) of the first section of this Act."

The statements made in the above piece of legislation should allay the fears of those who feel that their country has sunk to the level of the means justifying the end. Hearings on the Bill will start on Thursday, April 15, at 2 P. M., at which time and place I will be present. Already thousands are rallying to Senator Fulbright's support, including the powerful Fine Arts Federation of New York; Senator Wayne Morse of Oregon, who first opposed the exhibition, has now allied himself with Senator Fulbright; and Rep. Claude I. Bakewell of Missouri has introduced a similar Bill before the House.

The chances of the Fulbright Bill passing are about fifty-fifty; perhaps letters from ART *DIGEST* readers addressed to Senator J. William Fulbright, Senate Office Building, Washington, will help sway the balance so that this great exhibition will not be restricted to fortunate visitors to Washington—even 700,000 of them.

Exhibited in American key art centers, at \$1 admission, it should provide several million dollars for milk and shoes for German kids, and help answer Communism at the grass roots of survival.



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THE ART DIGEST

Vol. 22, No. 14

The News Magazine of Art

April 15, 1948



La Tête Ocre: MATISSE. Lent by Lily Pons



Odalisque: MATISSE. Lent by Nelson Rockefeller

Philadelphia Honors Henri Matisse With Impressive Retrospective

By Frank Caspers

PHILADELPHIA:—The art of Matisse sprang from the shadow-darkened world of the 19th century academicians, and rose steadily, picking up light and color, until it culminated in a spectrally brilliant realm of Matisse's own making.

The story of Matisse's journey to his radiant land of color is being told at the Philadelphia Museum (through May 9). The entire length of the trail, from its earliest beginnings until 1947, is marked off in the museum's galleries by 271 paintings, prints, sculptures, illustrated books and drawings. They have been assembled from 71 private and public collections in France and America and a number of other countries. The artist himself lent many of the exhibits, and co-operated with museum officials in organizing this magnificent unfolding of his career.

It starts with a murky, precisely painted and textured *Copy of Still Life by de Heem* (1893). Other academic canvases follow; then, in *Standing Nude* and *Interior with Harmonium* the artist is seen bursting the restrictive bonds of academic idiom. The robust, solid *Carmelina* of 1901 is transitional, but already Matisse has flung open the door. From here on sunlight streams in. He refines the last vestige of murkiness from his palette. He distorts, simplifies, rearranges. He sets out, as he has explained, "to recapture the freshness of vision which is characteristic of extreme youth, when all the world is new to it."

How he went about this task is graphically illustrated by his 1916 *Interpretation of a Still Life by de Heem*. He took the *Copy* mentioned above and

repainted it in the language of the new vision he sought. The exact representationalism of the former was reworked in the latter into a dynamic design of interlocking planar and linear elements. Where the first is inert and photographically real, the second is a swift, moving synthesis realized through ruthless elimination of detail, and a functional, rather than descriptive, use of color. The result is a probing for pictorial meaning lying behind exterior surfaces.

As Matisse once expressed it, "there is an inherent truth which must be disengaged from the outward appearance of the object to be represented. This

The Young Sailor: MATISSE
Lent by Hans Seligman



is the only truth that matters. . . . Exactitude is not truth."

As Matisse grew older, he recaptured more and more of the youthful vision that was the goal of his quest. He saw his world increasingly in terms of color. The subjects he chose to paint—nudes, still lifes, figure pieces, interiors—became primarily vehicles for carrying color. Their shape and pattern he abstracted and rearranged to suit his intense sense of design and decoration. This sense was fed, during the early 1900s, by the Orientals, and by Cézanne and Gauguin. It echoed, in such 1914-1915 works as *Portrait of Mlle. Yvonne Landsberg* and *Woman on a High Stool*, the cubists and abstractionists as well.

After his removal in 1917 to the Riviera, Matisse's color became pronouncedly more exuberant, the light in his interior views and his beach scenes, more intense. And always there was a continuing simplification, a sharpening directness of his means of expression, a growing precision in his adjustment of values and tones. Marking off this stage of his career are *Hindu Pose* of 1923; *Odalisque with Tambourine*, 1926; *The Sideboard*, 1928; his brilliantly synthesized *Odalisque* of 1929, and the *Girl Asleep* of 1940.

By this time Matisse had hammered his pictorial vocabulary into the gleaming simplicity of a sword. As the clean blade gives no hint of the mining of ore, the processing of metal, the laborious craftsmanship behind it, so Matisse's pictures belie the consummate knowledge, the years of struggle that make their seeming ease possible. Each

(Please turn to page 34)



La Buveuse: TOULOUSE-LAUTREC

Some Who Revolted Against Impressionism

POST-IMPRESSIONISM is the theme of a large exhibition at the Wildenstein Galleries, illustrated by the work of six painters. The striking divergences in technical performance and esthetic conviction in this group affirm that Post-Impressionism was not a "School," but an individual revolt against the flimsiness of late Impressionistic work and the Academic aim of realistic representation. This revolt was confirmed and strengthened by the example of their fellow artists.

Seurat, one of the pioneers of this protest, is seldom seen so fully as here, his early death limiting his output and making his much-prized work difficult of acquisition. Starting out as a Neo-Impressionist, Seurat soon abandoned their practice of seizing momentary visual effects in a flux of light and color for soundly-conceived compositions architecturally constructed in three-dimensional design.

Cézanne, often proclaimed as "the Father of Post-Impressionism," although for a time in the Impressionist fold, is well represented here in different phases. Such a canvas as *Rocks-Forest of Fontainebleau* reveals how completely he departed from descriptive realism in the setting down of his own reactions to his subject, building up from the inside, as it were, causing the visual experience to conform to his mental image in esthetic organization. He had no desire to create an illusion of natural appearance, rejecting aerial perspective for a recession of planes in a dynamic spacial design, to which his exquisite modulation of color lends vibration throughout the canvases.

Recent exhibitions of the work of Gauguin and Van Gogh have received so much discussion that further comment is unnecessary, but their impressiveness is always striking. Both artists

completely escaped the waxy perfection of Bouguereau's realism (then still admired) and the impalpability of Impressionism.

Lautrec's canvases, as always, form a fascinating collection, although it is difficult to appreciate how he fits in as a "Master of Post-Impressionism," since he was not only a realist, but employed much of Impressionistic technique, particularly in his leaning on Japanese patterning.

It is also difficult to place Henri Rousseau, whose avowed interest was realistic representation in this category. His soundness of forms, as his command of his resources developed, perhaps allied him with the Post-Impressionistic emphasis on solidity, but his decorative, often fantastic, canvases seem to align him to no School but that of his own vivid imagination. There have been serious assertions that his work was cubistic, before the arrival of that form of art, but that claim seems as untenable as his inclusion in the Post-Impressionistic fold. The exhibition is held for the benefit of the Girl Scout Council of Greater New York.—MARGARET BREUNING.

Nautical Scenes

Lovers of boats, sailing enthusiasts in particular, should enjoy the exhibition of watercolors by Y. E. Soderberg, now on view at the Grand Central Galleries (Vanderbilt Ave.). A native of Chicago, Soderberg now lives in Mystic, Conn., and paints in a studio overlooking Fisher's Island Sound, a room with a view that provides him with much paintable material. Outstanding among these authentic studies of boats and the men who sail them are *Scrubbing Decks*, *Squally Weather* and *Jibing Around*, watercolors that reveal skill and care. (Until May 1.)—J. K. R.

Cagle Comes Back

CHARLES CAGLE, absent from the exhibition scene for some time, has returned to the Ferargil Gallery with a handsome show of landscape, figure and still life painting, all executed since his return from long service with the Army Engineers.

A romantic whose rich color and rhythmic forms make of his favorite Vermont countryside a land of visionary beauty, Cagle paints the land with an appreciation that has as much strength as poetry about it. This may be seen in the large *The Road Back*, with its big, silvery-barked trees and blue-green foliage; the thinly-brushed, deceptively-fragile impression, *My Backyard*, and the striking study of *Swearing Hill*.

Among the figure compositions the sensitive, subtly-modulated painting in *Little Nude and The New Hat*, as well as the more robust and warmly-toned *Nude with Cat* are outstanding. Also notable is a portrait of Nancy Carroll and two still lifes, *The White Vase* and *Cellar Table*. (Until May 1.)

—JUDITH KAYE REED.

Virginia Biennial

The Virginia Museum of Fine Arts opened its Sixth Biennial Exhibition of Contemporary American Painting, April 10, announcing the John Barton Payne Medal winners as Henry Varnum Poor for *Picture Hat* and Charles Augustus Smith for *Forever Is Composed of Nows*. Both these paintings, together with *Winter Road* by Lamar Dodd, were also awarded purchase prizes.

Of the exhibition's 187 paintings, 92 were invited by Director Thomas C. Colt, Jr., 95 were selected from 1,442 entries by a jury composed of Alexander Brook, Xavier Gonzalez, George L. K. Morris, Waldo Peirce and Hobson Pittman. Other artists whose works were recommended for purchase are: Paul Burlin, Julio de Diego, Perle Fine, Carl Gærtner, George Grosz, Edward Hopper, Eric Isenberger, Leon Karp, Gina Knee, James Lechay, Hans Moller, Arthur Osver, Harry W. Scheuch, Raphael Soyer, Niles Spencer, Everett Spruce and Margaret Tomkins.

A detailed review of the Virginia Biennial will appear in the May 1 *Digest*, together with a full color reproduction of Charles A. Smith's prize-winning painting. The exhibition continues through May 9.

Manship Succeeds Damrosch

Paul Manship, sculptor, has been appointed to fill the unexpired term of the presidency of the American Academy of Arts and Letters, left vacant by the resignation of Walter Damrosch who, at the age of 86, felt that "the position of president of the Academy should be filled by a younger man." He had held the post since 1940.

The next president will be elected in accordance with the Academy's constitution, at the annual elections in November. Archibald MacLeish will fill Dr. Damrosch's unexpired term as a member of the Board of Directors.

Romantic Scenes

PORTRAITS OF PLACES by Hudson River artists—some identified to the last rise of a hill, others appearing more generalized today but just as affectionately realized—make up the current exhibition at the Harry Shaw Newman Gallery. Present are a comparatively small, early landscape of *Mt. Desert, Me.-Sunrise* by Frederic E. Church, a precise and strong work; a typical *Jersey Meadows*, well painted with moody sky by Martin J. Heade; *Catskill Mountain House*, dramatically set under a sky that is curiously broken into abstract patterns, by Thomas Cole, and a small, fine *Lake Wawayanda, N. J.*, by J. F. Cropsey.

A striking painting executed in dissimilar vein is the intimate, somewhat impressionistic *Woodland Stream* by Worthington Whittredge, a romantic view that is yet more realistic in its atmospheric close-up of the near scene than most of the other, grander views. (Through April 30.)

—JUDITH KAYE REED.



Early Evening: GIFFORD BEAL

Not So Evergood

THERE ARE FEW PAINTERS of comparable reputation whose work is so consistently inconsistent as that of Philip Evergood, whose current show at the A.C.A. Gallery is again composed of paintings that range from good to considerably less than that.

At the peak level of his efforts are such disparate pictures as the La Tausca winner, *Dream Catch*, pert and fresh; *Famine Investigation* which yields solid and well-considered painting on a satiric theme, and *Nude by the El*, a bizarre composition that looks far better on second viewing than it did in the recent Audubon exhibition. Exploring still other idioms are *Fruit*, a "modern" nude arrangement that contrasts white with brilliant, flat color in derivative manner, the gently-brushed *Her World* and whimsical *Flight of Fancy*.

These all contrast with each other but are still greatly separated as a group from such clumsy depictions as *Laughing Worker* and the scribbled *Ship of War*. (Until April 24.)—J. K. R.

Woodland Stream: WORTHINGTON WHITTREDGE. At Newman Gallery



Romance and Realism of Gifford Beal

PAINTINGS BY GIFFORD BEAL, at the Kraushaar Galleries, display a wide range of subject matter and a varied handling that appears appropriate to the divergent themes. The different phases of romance or realism, of a staccato heaping up of pigment in jeweled impasto, or the light brush strokes that allow the texture of the canvas to reveal itself, are contrasts of technical expression, yet there is an intrinsically unified character in all the work.

The explicitness of *Fifth Avenue Bus*, a triumph in spatial composition, is far removed from the poetic *Monadnock*. Beal's decorative gifts are nowhere more apparent than in the two flower pieces, one generalized forms, loosely arranged, and the other carefully defined forms in a compact bouquet; but in both textural richness and the radiance of full florescence are recorded strikingly.

Crispness of touch and an authority of design that draws all the details into a final coherence are marked in *Street*

in *Haverill* and *Inner Harbor*, while the flash of color and movement in *Little Park* possesses a gem-like brilliance. The outstanding canvas is *Early Evening*, paint drawn thinly over the canvas, figures in the foreground, deep blue water gleaming beyond them, and across it a row of houses shadowed by nightfall, all wrapped in a dream-like quality of sun and shadow that is both veracious and idyllic. Two excellent portraits, *Jerri*, a delicate profile of a young girl, and *William Rose Benet* must be added to the list. The exhibition will continue until April 24.

—MARGARET BREUNING.

Whorf Watercolors

JOHN WHORF'S WATERCOLORS, at the Milch Galleries, indicate that the artist has gathered his material from widely separated sources and further that he has carried out each subject with freshness of vision, as well as with his indisputable accomplishment. If some of his seas appear too brightly blue, they undoubtedly possess dynamic motion and palpable weight. And the sensitivity that can produce a new and compelling theme of our old friend, *Le Pont Neuf* is not a negligible asset.

The poet has said, "Never the time and the place and the loved one all together," but Whorf seems to have achieved just that in his felicitous rendering of rare moments of natural beauty, such as the poetic *Snow Palace*, in which the arching trees, snow laden, frame the cold waters of a stream in a pattern of Gothic tracery.

Barges on the Barbadoes, boats rocking, sails swelling with the foreground deep green waters and distant blue of ocean, and the patterns of different hues of smoke columns rising in rhythmic swirls in *Freight Yard Smoke* are two outstanding pictures. If the nude young woman in *The Glade* seems a little too palpably real for her outdoor setting, it is a personal reaction and does not impugn the sound modeling of form or resilience of pose.

—MARGARET BREUNING.



Empress on a Family Visit: CHANG HSUAN (c. 713-742)

Loo Presents Treasures of Old China

AN EXHIBITION of rare quality and unique opportunity is currently being shown by the C. T. Loo Galleries, where a collection of 26 authenticated Chinese paintings, ranging in time from the Tang to the Ming dynasties, are on view. All but six of the paintings, superb examples of a superb art, are from the single collection of a contemporary connoisseur, Chang Ts'ung-yu of Shanghai. Recently acquired by the gallery, the purchase marks the first time that an intact collection of such quality has reached this country.

Together with the four paintings from the Peking Imperial Collection and two from other sources, the group is further distinguished by the fact that half of the works are dated, while all share authenticated histories, seals and colophons, identifications far from common to Chinese art treasure.

Figure characterization that appears as fresh and revealing today as it undoubtedly did when it was presented to the emperor "by the subject Wang Li-yung," a well-known court painter of the Northern Sung Dynasty, is the *Portraits of Ten Taoist Dignitaries* painted on silk and accompanied by writing that reveals the classic purity and restraint of the early calligraphy, as opposed to the more elaborate writing seen in later paintings.

Other early works include the amusing *Dream of Szu-ma Yu* by Liu Yuan (Southern Sung), a sculptor whose only

painting this work may be. Here is human interest painting more closely allied to Western attitude, presenting the dream of a man who, after successfully completing official examinations, dreams of yet another honor, the arrival of a famous courtesan who stands humbly before him.

An important painting that may surprise many visitors is the early 16th century *Mountainous Panorama*, a large, luxuriant landscape that makes quite brilliant color (variations of blues and greens including some sharp accents, salmony reds and others), an important component of the picture. All forms in this painting, that permits the observer the illusion of strolling through the hills, observing the pleasure and labors of their inhabitants, are filled with sinuous linear stylizations that attain amazing variety. Painted by Ch'iu Ying, one of the few Chinese artists of humble birth and little scholarly attainment, it is a truly gorgeous picture.

Other highlights in a stellar array include the impressive and delightful 8th century hanging scroll, *Empress on a Family Visit*, the earliest work in the show; a bamboo study by Ku An, a masterpiece of brushwork that should be studied by all aspiring to use the medium; the exquisite *Doves and Pear Blossom* in subtle harmony of grey and beige by Ch'ien Hsuan, a 13th century lyric. (To Apr. 30.)—JUDITH KAYE REED.

Anthology of Pattern

NATALIE HAYS HAMMOND's *Anthology of Pattern*, on view at the Seligmann-Helft Gallery, is an elaborately illustrated book combining an intensive research into the symbolism of past ages with a remarkable vividness in their representation. Professor George Boas of John Hopkins University provides a scholarly foreword, written in so delightful a manner that it is lamentable that space forbids its quotation. A particular point at issue, which he makes clearly, is that there have been whole civilizations whose languages, like that of the Chinese, were essentially pictures.

Even after the advent of written language, books were compiled to illustrate by symbols whole theories of the cosmos—concrete visual expressions of eternal verities, of the essence of gods and men—so that the forms of plants, animals and gems assumed a deep, and often a magical, significance. From this vast field of symbolism, Miss Hammond has selected the material for her anthology, choosing the most influential emblems and giving a brief explanation of their origin and meaning. Without being pretentious or discursive, she touches on the fringes of philosophies, the arcana of cabalistic mysteries, the bearings of heraldry, the emblems of religions.

The arrangement is both imaginative and clarified; groups of patterns are presented together, such as *Patterns of Belief*, *Celestial Patterns*, *Patterns of Communication*, to cite a few of the divisions. The skillful disposition of forms and linear contours, the richness of colors and the astonishing variety of the themes give each page a special character, a sort of visual poetry. Surety of draftsmanship and delicacy of brushwork enhance each detail. Seldom has erudition assumed such engaging qualities.

There is also a display of drawings and watercolors by Miss Hammond. The luscious textures of the fruits in the still lifes, the authority of the craftsmanship in figure and landscape papers and the sensitive perception of the essentials of each subject endow these works with a distinctive character. In addition, there is a showing of jewelry designs, which have been executed by Miss Hammond in gold, precious and semi-precious stones. The invention of the artist and her appreciation of the exact qualities of the material with which she has worked result in a brilliant array of rare pieces. (Until May 1.)

—MARGARET BREUNING.

Sculptors' Outdoor Show

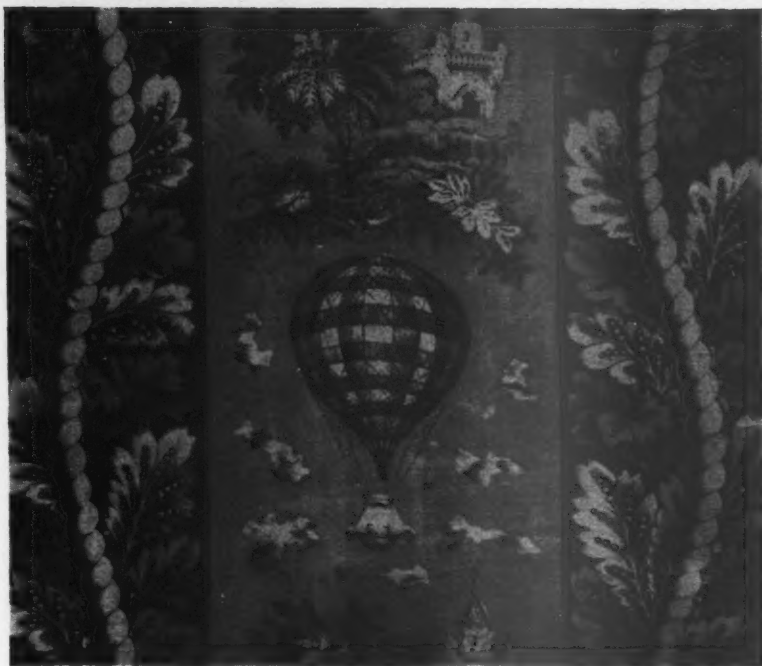
The Sculptors' Guild Outdoor Exhibition, the first since 1942, will be installed just around the corner from Fifth Avenue on Washington Square North, on May 2, where it will remain through July. It also marks the 10th anniversary of the first exhibition, which drew 40,000 people to an empty lot, converted into a garden, at the corner of 38th Street and Park Avenue. More than 100 pieces by past and present members of the Guild will be shown.

Kupferman Abstracts

LAWRENCE KUPFERMAN, Boston painter who teaches at the Massachusetts School of Art, is exhibiting a group of oils and watercolors at Mortimer Levitt Gallery that are as exciting in color and motif orchestration as they are skilled and complex in execution. Abstract in their lack of direct reference to specifically-stated objects, these paintings have little in common with intellectualized exercises, being subjective interpretations of nature at once moody and personal, mysterious and universal.

The ocean—its changing movements, the varied life it harbors, and the way it meets and alters the shore it encroaches upon—forms the subject of all the paintings in the exhibition. *Morphology of the Tide*; *Marine Structure No. 2* and *Small Creatures of the Tide* are among some of the watercolors in which brilliant color is superbly handled, and multiple symbols and patterns are woven into well-integrated design. Among the oils *The Jeweled Shore*, a canvas that expresses just that, and *Invention on a Tidal Theme* are outstanding. (Until May 1.)

—JUDITH KAYE REED.



Balloon Ascension, 18th Century Resist Print

Guggenheim Fellowships

Seven artists are among the 112 recipients of the American and Canadian Guggenheim Fellowships just announced. They are Reuben Tam, Eugene Berman, Denny Winters and Mitchell Jamieson, painters; Allan Carpon Houser, sculptor; and Sue Fuller and Victoria Hutson Huntley, printmakers. It is interesting to note that Houser is an Apache Indian and Tam a Hawaiian who plans to return to his native island to paint the landscape during his Fellowship year.

Two photographers also received Fellowships. Ansel Adams will prepare a book of photographs and text on U. S. National Parks and James Fitzsimmons will experiment in color photography.

Three Centuries of Stripes in Textiles

STRIPES, daring and delicate, from many lands and dating from the 17th century to the present day, form the theme of a lively exhibition of fabrics at the Scalamanré Museum of Textiles, until May 20. It isn't likely to have occurred to the average person what a wide variety of effects and patterns have been obtained within this seemingly-limited field during the past 300 years.

A 17th century Tunisian document, with geometric, Coptic-like designs in warm earth colors is a far cry from the delicate French 18th century *Chine à la Branche*, in which the warp is dyed first to produce a soft, watery

effect, sometimes called aquarelle. An amusing balloon ascension is the subject of a pictorial resist print, also from 18th century France, which contrasts nicely with an elegant Louis XVI brocade of floral and bowknot motif.

There is a wide variety of textures, weights and color combinations in the more formal stripes of the Empire, Regency and Federal periods, some of them broad and brilliant, some narrow and subdued. A maroon and bright yellow Arabian piece, bordered with tassels, probably once served as a warrior's turban.

The modern adaptations sometimes follow quite faithfully the early documents, which are also used as springboards for fabrics with a more contemporary flavor. Exclusive of historical interest and regardless of the visitors' tastes, it is an even bet that most will want to go home and do a little re-decorating. Perhaps it's spring.

—JO GIBBS.

Marine Structure No. 2: LAWRENCE KUPFERMAN. At Mortimer Levitt Gallery



Rome Fellowships

Sculptors Concetta Scaravaglioni, the first woman to receive a Rome Fellowship in the School of Fine Arts, and Albert Wein were among the artists to receive renewals of their Fellowships this year. New grants were made to John Heliker and Philip Guston, painters, and to Gilbert A. Franklin, sculptor.

The awards carry a stipend of \$1,250, plus transportation to and from Rome, free residence at the Academy and addition travel allowance.

Artists Equity Dance

The second annual dance of Artists Equity will be held on April 30 in the Plaza Hotel Grand Ballroom. Proceeds from the \$2.40 admission charge goes to the Artist Equity Foundation.



Justice Owen J. Roberts by Franklin Watkins

Painters Who Also Paint Portraits

THE CURRENT EXHIBITION at Rehn Galleries comprises only five paintings, but it is a "big" show both in appearance and in quality. It is called "Portraits by Painters," which is to say artists who have gained their fame primarily for figure-painting and landscape but who also do an occasional commissioned portrait. The difference between their type of portrait and those of the commissioned portrait specialists is immediately apparent. For one thing, there is a happy absence of that inhibition caused by critical relatives of the sitter looking over the artist's shoulder. For another, these men produce good paintings, in which the subject-matter happens to be a particular person.

Alexander Brook's *Mrs. Anthony Haswell* has that charm and alertness, that chaste but quietly rich background and accessories that one expects from his brush. It is a better Brook, which is praise enough.

Claude Rains' young daughter, Jennifer, is portrayed by John Carroll in the misty, romantic colors typical of this artist. The capturing of a pert and saucy personality is admirable, but the chair upon which the child sits is so subordinated she seems to be defying gravity. Perhaps Carroll sometimes is a little too airy.

Henry Varnum Poor's young lad,

Tony, is a superb Poor, rich in paint quality, with an entrancing play of various blues in the shirt and jacket.

For some 15 years, Eugene Speicher, one of our best known painters of people, refused to accept a portrait commission. Now he does, sometimes, and *Mrs. Albert H. Gordon* is a typical example of Speicher's highly stylized portraits of ladies. I like his men better, but perhaps from a woman's point of view his females are superior.

Possibly it is not overly extravagant to state that Franklin Watkins has done some of the finest portraits produced in our time. Certainly, *Justice Owen J. Roberts* is among his best. This is not only a personal likeness easily recognizable to any newspaper reader, but also a prototype of a Chief Justice of the United States, with all the majesty, erudition, objective penetration combined with judicial humanity which the office implies. (Through May 1.)—ALONZO LANSFORD.

Modern Italian Survey

A projected exhibition of modern Italian art, on the agenda of the Museum of Modern Art for several years, has already taken John Hay Whitney and James Thrall Soby to Europe, and Alfred H. Barr, Jr., will follow shortly to help in making the selection of works for exhibition next year.

Jersey Annual

THE JERSEY CITY MUSEUM is holding the annual national members' exhibition of the Painters and Sculptors Society of New Jersey, which includes oils, watercolors, sculptures and prints. It is a thoroughly commendable show, with far less unevenness in the exhibits than is usual in large group events. It is not surprising that membership has been sought by artists outside of the State, and their works are included here. This success is due largely to the energetic leadership of Ward Mount.

Space being what it is, or rather what it isn't, it is impossible to give a detailed account of the many excellent items, but a few might be cited, not as better than others, but as remaining in the visual memory of the writer. Helen G. Oehler's colorful *Easter Market*; D. Marguerite Hughes' *Old Red Cart*; J. Barry Greene's *Boys Paradise*; Joe Grein's witty *Mr. Hale Makes a Sale*; Henry Gasser's *North Village*; and canvases by Albert Wiegand, M. Sitterdine, Xavier Barile, Pauline Law, William Fisher, Edgund D. Wulff, Selby W. Anders, H. Wright, F. C. Kirk, and watercolors by Frederick Gill, Ted Burnett, John E. Braden.

The sculpture in varied mediums maintains a good average of accomplishment: Eugene Gauss; Eve Salisbury; Jennie Fohr contribute outstanding items. The print collection, although small, is distinguished by fine craftsmanship. The young artists' group renders an excellent account of itself. (Until April 29.)

—MARGARET BREUNING.

Jersey Prize Winners

At the above exhibition of the Painters and Sculptors Society of New Jersey, one-man juror Margaret Breuning designated the following awards. First prize in oil to *Noon Hour* by Yonna Michaela Sahmel; second place went to Greta Matson and third to Omer T. Lassonde. The Rubenstein prize to a Hudson County artist was won by Meta Frederickson; Lee Ramsdell received an honorable mention.

Miss Breuning selected Elizabeth Phelan's *Square Woman* for first prize in sculpture. Irma Rothstein placed second, with Lillian Bass Johnson taking honorable mention.

First prize in watercolor was voted to *Break of Dawn* by Robert J. McClellan; Virginia P. Gunkel was second in watercolor and Margery Ryerson won an honorable mention.

The Markush prize in graphics went to *Penitent* by Reynold H. Weidenaar, with Isabella B. Markell as runner up. Juror Breuning selected Michael Boyle and Dorothy Sprouls for junior awards.

Sarah Newmeyer Resigns

Sarah Newmeyer, who joined the staff of the Museum of Modern Art in 1933 to organize the publicity department of which she has been director for past 14 years, resigned on March 31 in order to devote full time to a book on which she has been working for some time. She has been succeeded by Betty Chamberlain, formerly a member of the staff of the Modern and the Philadelphia Museums.

Junkin's Progress

THERE IS GENTLE HUMOR, wistful sadness and sympathetic interpretation in the new group of paintings by Marion Junkin, at the Luyber Gallery. It is also a pleasure to report progress—more homogeneity in the show as a whole and more cohesion in individual pictures than there was in the artist's first show a little more than a year ago.

Most of the oils combine a touch of abstraction, a touch of romanticism and fantasy, and deal largely with the Negroes in Junkin's native Virginia, portrayed with a feeling of compassionate knowledge of their joys and sorrows. In canvases such as *Morning Breeze* and *Once Upon a Time* in particular, both paint quality and designs have become richer, more complex and integrated. There is heat and happiness in *Summertime*, solemn starched whiteness in the family—complete with tail-wagging hound-dawg—on their way to church on *Sunday Morning*.

Watercolors vary, from a Blue Ridge landscape, a lonely beach scene and a simplified *Ghost Ship*, to an amusing *Maybe Good Fishing*, wherein three wary little heads look sharply for the game warden before approaching the forbidden fishing hole. (Apr. 19-May 8.)

Elliot Orr Exhibits

ELLIOT ORR lives on Cape Cod, loves to paint the local people, buildings and beaches, and the things that the sea throws upon the beaches. From this one would suspect that he is a romantic, and his one-man show at the Babcock Galleries definitely confirms the suspicion.

Using a somewhat abstracted pattern and mild distortions, Orr lays in his compositions with rich, heavy colors, under- and over-painting with a knife. Rose, magenta, violet and various blues predominate. Sometimes the color threatens to become cloying in its lavishness, but it never quite does. The color furnishing movement enough, heavy dark outlines are employed to nail down the component forms.

This is Orr's first solo show since 1942; it continues to April 25.—A. L.

Summer Breeze: MARION JUNKIN. On View at Luyber Galleries



Music and Literature: WILLIAM HARNETT

Contrasting Harnett and His Followers

WILLIAM HARNETT was a good painter and a bad influence. His tricky *trompe d'oeil* pictures of familiar still life subjects were so popular and brought such high prices that a sizable group of followers began to paint in the same general style. Most of the followers survived the master (who died prematurely in 1892); many of their paintings were unsigned, and a few of their wares have appeared at various times with Harnett's "signature." But there is a difference in quality—at least in most instances—and the Downtown Gallery is noting the centennial of Harnett's birth not only with an exhibition of 20 of his outstanding works, but a number of his followers' paintings for comparison.

Harnett did not invent the super-photographic style (which the Museum of Modern Art now calls "magic realism"), but he did refine it to a degree not quite reached by any other painter. Some of his known pictures do not attain his polish of textural and third-

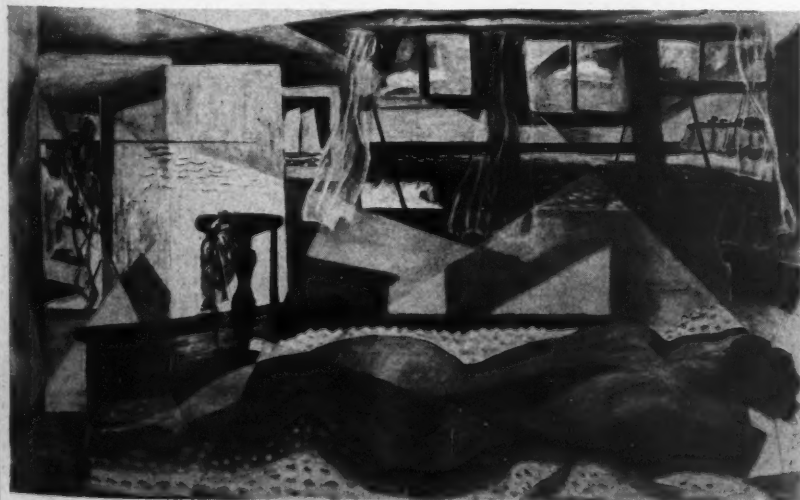
dimensional perfection, and some of the other men working in this idiom did sometimes approach that perfection to a remarkable degree. So, confusion between some of the followers' best and Harnett's not-so-perfect pictures is understandable, on the basis of technique.

The current exhibition at Downtown does point up an important difference: taste. Harnett's intuitive good taste in the precise arrangement of, and the emphasis of detail in, his commonplace subject matter was impeccable. In his paintings, beer mugs, meerschaum pipes, newspapers, five-dollar bills and other not especially exquisite objects attain a certain dignity. And in the matter of arrangement, Harnett sometimes seemed to anticipate the abstractionists.

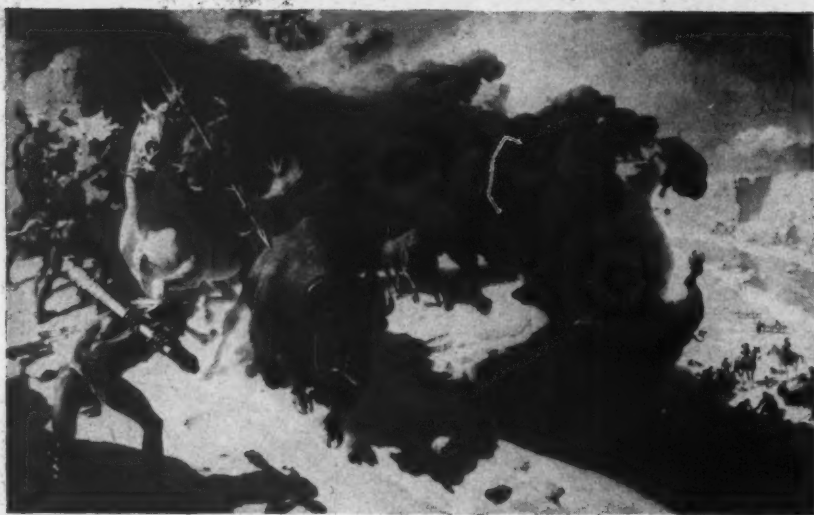
This is not to say that Harnett's followers were no good, for frequently they were. In a separate gallery at Downtown are shown a number of paintings by George Cope, M. A. Waas, Labarre Goodwin, W. S. Reynolds, T. H. Hope, J. D. Chalfant and John Frederick Peto, who was a good friend of Harnett while the two were living in Philadelphia, is especially confused with Harnett.

At present, Downtown Gallery and various museum experts are concerting their efforts to X-ray, infra-red-ray, chemically analyze and micro-photograph all the paintings associated with this school in order to establish a scientifically infallible criterion for attribution.

Although it is a well-known fact that Harnett prices have sky-rocketed since Edith Halpert, director of Downtown, rediscovered him in the '30s (only two of the 20 exhibited pictures are for sale and the remainder are lent by museums and a few private collections), it is less-known that Harnett got even higher prices during his lifetime. One painting in this show once brought \$18,000, another \$10,000, but after the artist's death his works dropped to almost nothing. Presently they have climbed back to a bit less than half their original prices.—ALONZO LANSFORD.



April 15, 1948



Buffalo Drive: W. R. LEIGH (6½' x 10½')

Leigh Depicts Romance of the Old West

THE OLD WEST of Remington, Charlie Russell and Bret Harte's *Snapshot Harry* lives again, and giant bison thunder over vast plains, in the documentary canvases of William R. Leigh, now on view at the Grand Central Gallery, in Manhattan. These carefully researched, romantic yet realistic, records of the West from the skillful brush of the octogenarian painter make an exciting collection.

For this reviewer Mr. Leigh spun tales of great piles of buffalo bones, twenty feet high and five miles wide, still to be seen where the early Plains Indians had driven the stampeding herds over precipices for more than a thousand years. Red-eyed wolves howled at packs of horses huddled together in protection in a blinding blizzard . . . mute testimony to the wisdom of Franklin's advice to his fellow-revolutionists: "Gentlemen, either we all hang together or we shall all hang separately."

Mr. Leigh chuckled as he assured

the writer that the tired, old nags at the rodeo didn't know the first thing about bucking, and indicated several paintings of tempestuous steeds, which he had watched in action, as verification.

The exhibition is not solely devoted to the artist's Western essays. Present as well are canvases of equatorial Africa, remarkable for their spirit and verisimilitude. These are not mere illustrations. The flora and fauna depicted are scientifically correct, though not treated in a niggling manner. The artist, it will be remembered, was a member of the Akeley expedition of the Museum of Natural History, and as a result of his travels with the group Leigh, upon his return, executed the habitat backgrounds in the African hall at the Museum. A show you will enjoy . . . take the whole family . . . next to the circus, the most fun in town!

The accompanying portrait sketch of Mr. Leigh was done by Norman Millais Thomas concurrently with the above interview.—BEN WOLF.

Portrait Sketch of W. R. Leigh
by Norman Millais Thomas



Illinois Competition

The Old Northwest Territory Art Exhibition at the Illinois State Fair last August (see Aug. 1 DIGEST) was seen by 75,000 people. Authorities were so pleased that the exhibition will be repeated this year, from August 13 to 22. It will be made up of 125 oils, watercolors and prints. Due to lack of space, sculpture will not be accepted. Artists from Ohio, Indiana, Michigan, Wisconsin and Illinois may compete for 12 prizes totaling \$3,000, designated as follows: 1st prize, \$1,000 for an oil painting; 2nd prize, \$500 for an oil or watercolor by an artist born in Illinois or resident there for the past two years; two prizes of \$250 for an oil or watercolor open to Illinois-born artists or two-year residents; four prizes of \$100 each for oil or watercolor; and two \$50 prizes for prints.

Entry blanks are due not later than June 21. (See "Where to Show").

Los Angeles Events

By Arthur Millier

HOLLYWOOD:—During the eight years since Paul Clemens came here from Milwaukee, the art-appreciating minority of big-name film folk have given him a kind of patronage they accord to few artists. Paul has painted portraits of the most beautiful women in films and—get this, because it's revolutionary—has never painted a Hollywood portrait for nothing! Time was (and still is for many painters) when the haughty cinema lovelies insisted that the publicity attendant upon painting them was more than adequate pay.

Clemens' exhibition at the James Vigeveno Galleries, to April 30, is a joint one with the sculpture of his wife (and favorite model) Ruth. The later paintings in this 30-picture show reveal a mature command and freedom not shown before; a glowing, airy beauty often hinted at but not previously attained.

Here's a partial list of the ladies who own their portraits by Clemens: Ann Sothorn, Greer Garson, Paulette Goddard, Virginia Cherril, Susan Peters, Merle Oberon, Katharine Hepburn, Joan Fontaine and Claudette Colbert. Some of these likenesses are in the present show, also Anita Colby's and several of wives and children of Hollywood greats.

Paul's secret is that he likes and respects beautiful creatures. He does not pretty them up, but he does not resent (as some painters seem to) their loveliness. And this exhibition shows that he has come clear of his former dependence upon Renoir and discovered how to weave cool colors among the warm ones.

Not all his frames contain portraits. Jimmy (Songwriter) McHugh walked off with the top-quality *Girl in Corset* and *Girl in Red Hat*. Miss Colbert took a color-glowing *Little Milliner* and *Ballet Girl*. And Producer Jack Cummings bought *Small Clown*, among other opening-day sales.

Ruth Clemens shares her husband's flair for grace and beauty. Nine of her 14 sculptures are exquisitely modelled terra cotta figurines touched sparsely with colored glazes, dancing, standing or reclining. She also shows an adorable marble head of a sleeping infant, which Jane Wyman bought on opening day, and a strong, simple marble torso.

Next month a national string of department stores will introduce with considerable fanfare a doll she designed called "The Twerp." Ruth originally created the twerp in ceramic. It looks as she must have when a baby.

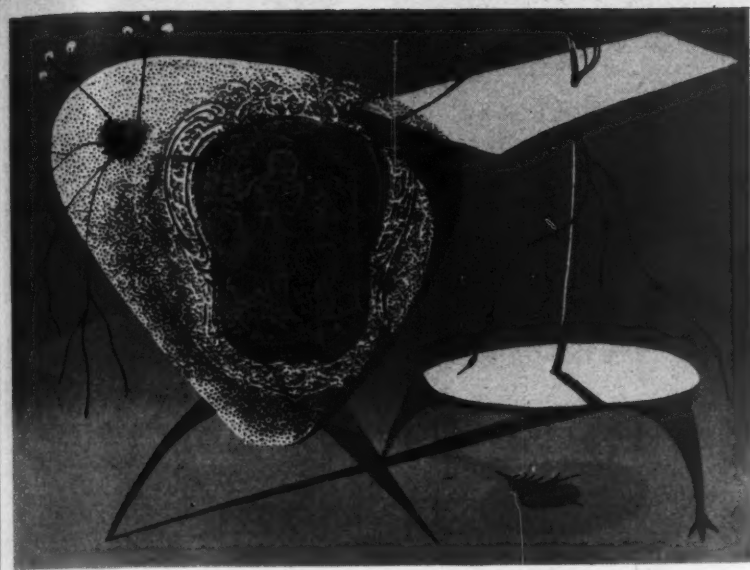
It is unlikely that New York will soon see a Paul Clemens exhibition. His shows here generally sell out.

Chicago Jury Meets

A jury composed of Rainey Bennett, Sylvia Shaw Judson and B. J. O. Nordfeldt will meet on April 13 and 14 to award the \$2,300 in prizes for the 52nd Annual Chicago Exhibition, which will be held at the Art Institute from June 17 through August 15.

PRINT MAKERS: OLD AND MODERN

By the Staff of the Digest



Memory Machine: BOTHWELL (First Prize)

Serigraphers Hold Ninth Annual Show

SERIGRAPHY as a fine art print medium came of age long ago, so it should be no surprise to anyone that the current 9th annual of the National Serigraph Society, this year open to non-members and members alike, is a lively affair that embraces a wide variety of styles and a high degree of skill and technical resourcefulness.

A jury of awards, comprising A. Hyatt Mayor, Una Johnson and Carl Zigrosser, curator of prints for the Metropolitan, Brooklyn and Philadelphia museums, respectively, made the following awards:

First prize to Dorra Bothwell for her surrealist *Memory Machine*; 2nd prize to Henry Mark for his fluid, semi-abstract and moody *Birds*; 3rd prize to Frank Davidson for his pastel, linear *Oh Willie, Come Sell Your Fiddle*; 4th

prize to Hulda Robbins for her simplified *Beacon* and 5th prize to Marion Cunningham for her wry and technically interesting *Scientific Expedition*.

Purchase prizes were accorded William N. Goodell for a rhythmic, Ben-tonesque *Wood Engraver*; James H. McConnell for his spirited *Hammer-head Blues* and Mildred Rackley for *Red Fish*. Robert Gwathmey received the Biel Memorial purchase prize for a typically excellent *Topping Tobacco* and Henry Mark, the Kornblith purchase prize for *Eternal Wanderer*. Honorably mentioned were pictures by Louise A. Freedman and William R. Cowing. (Until May 8.)

—JUDITH KAYE REED.

Five Graphic Artists

The graphic work of five artists of the 8th Street Gallery Association affords a fair amount of diversity in medium and point of view even though most of it falls within strictly traditional channels. Most consistent is Elizabeth Bush Woiceske, whose very competent lithographs are similar in technique, evenness and subject to those of her well-known husband. Elizabeth Colborne, who died last February, is represented by prints, some extraordinarily meticulous Conte crayon drawings and somber color woodblocks, almost all of which attest her love for trees.

Enez Nardi contributes wash drawings of the people and events of the Italian section that are earthly and amusing, legitimate descendants of Rowlandson. Formal portrait heads of animals in India ink and drybrush by Fridtjon Hermansen and etchings in several moods and manners by Ruth Kreps complete the show. The exhibition continues through April 18.—J. G.



Sweet William: JOHN EDWARDS
On View at Kennedy Gallery

Botanical Prints

A TIMELY EXHIBITION of flower and fruit prints of more than usual interest should attract many visitors to the Kennedy Galleries, where "The Golden Age of Botanical Illustration" (18th and 19th centuries) is on view.

Choice collection in the large group is a complete set of the "Temple of Flora," issued by the 19th century English botanist Dr. R. J. Thornton. Designed by a group of imaginative artists, these prints are unique historically as the first flower prints with landscape backgrounds depicting the natural habitat of the exotic plants. But even those visitors with little interest in flower prints as such will probably be fascinated by these striking and handsomely decorative works which pit life-size flowers against landscapes that are alternately brooding, mysterious and romantic.

Other highlights in the display include the very graceful and elegant prints from "A Collection of Flowers Drawn After Nature and disposed in an ornamental picturesque manner" by another Englishman, John Edwards, in 1801. French flower printing which was generally less a scientific than decorative art, as contrasted with British prints, is represented by such good examples as Jean Baptiste Monnoyer's 17th century lush still life arrangements and Louis Tessier's prints, notable for the engraving technique, executed by Avril.

Also included are prints from the first color plate book issued on the continent, the *Metamorphosis Insectorum Surinamensium* by Maria Sibylla Mer-nia, published in Amsterdam in 1705. (Through May.)—JUDITH KAYE REED.

150 Years of Lithography

During April, the Print Club of Rochester is featuring a large print exhibition which honors and commemorates the 150th anniversary of the discovery of lithography by Alois Senefelder, in Prague.

As frequently happens, accident played a certain part in the discovery. One day in 1796, when his mother needed a piece of paper for a laundry list and none was handy, Senefelder wrote it out, in greasy retouching ink, on a clean stone ink-slab. It occurred to him in cleaning it later to use nitric acid. "The result was that the area covered with ink stood out in relief, unaffected by the acid: he was able to print from the stone, as from type. Two years later he was printing from flat-surfaced stone." He was developing variations and improvements in the medium until he died in 1834.

The Rochester show is a large and comprehensive one of European and American work divided into two sections: A historical survey of 150 items ranging in time from 1798 to 1947, and a contemporary group of another 164 lithographs chosen by Carl Zigrosser, Norman Kent and Joseph Hirsch.

Not a Debut

Sidney Rifkin, recent exhibitor at the Carlebach Gallery, informs us that his show was by no means a debut, as we erroneously reported. His first one-man show was held in 1941.



The Rabbi: HYMAN BLOOM
At Durlacher Gallery



Portrait of an Old Man: EGON SCHIELE
At Galerie St. Etienne



The Prince: FRED CONWAY
At Chinese Gallery



Rabbi: MORRIS SHULMAN
At Artists Gallery



The Lion: ROUSSEAU
At Marquie



View from My Window: ZUCKER
At Bignou



Window by the Sea: MAURICE FREEDMAN
At Midtown



Fiesta, St. Augustine: GILBERT
At Carstairs
The Art Digest

FIFTY-SEVENTH STREET IN REVIEW

By the Staff of the Digest

Michel Gilbert at Carstairs

Michel Gilbert, French artist who came to this country about ten years ago and has continued to paint, with growing appreciation and interest, the landscape of the East Coast, is showing a large group of recent works, at the Carstairs Gallery.

Without sacrificing either his disciplined brush or flair for specific but not finicky delineation, Gilbert has moved forward in these new works toward greater freedom and freshness of execution. Outstanding among his landscapes are *The Rock of Percé, Quebec*; the small, sensitively handled *Drying Nets*; *Gray Light in Harwichport* and some charming Central Park landscapes. (To Apr. 30.)—J. K. R.

School of Paris

"Ecole de Paris," a collection of 20 paintings by internationally famous and less familiar French artists, is currently on view at the Marquie Gallery, where it forms the first in a series of shows presented by Pierre de Lestree, director of the Galerie D. Severin-Mars in Paris.

A varied show with an unmistakable Gallic accent, the group includes an early Rousseau *Lion* who inhabits an unusually simplified and tranquil landscape; a small but fine Braque *Still Life* of 1925; some crisp studies by another French primitive, Elysée Maclet, and other works by Pissaro, Boudin, Renoir, Corot, Lhote. (To Apr. 24.)—J. K. R.

Color in the Village

People in search of "comers," whose reputations and prices haven't caught up with their accomplishment or promise, should keep an eye on the RoKo Gallery. In the current group show, which is a good sampling, emphasis is on color, generally deep, resonant and on the cool side. We noted a semi-abstract city scene by Seymour Franks; a more romantic, jewel-like *Ebb Tide* by Remo Farruggio; a naively sophisticated studio interior by Ralph Dubin; stylized but expressive figure studies by Rose Piper, who just won the first purchase prize in the Annual Exhibition of Negro Art at Atlanta University; and a semi-primitive *Beacon* by Henry Kallem. (Until May 7.)

At the Charles-Fourth Gallery, Annette Wilcox shows a definite flair for color, but she hasn't brought it, or her composition, under full control yet. Her co-exhibitor, Alvin Ross, shows figures, most of them, slightly greenish nudes in psychoanalytical situations. Their conscious distortion, in early German manner, doesn't quite come off. (Until April 22.)—J. G.

Hordyk Turns Abstract

Add to the growing list of romantic painters turning to the abstract the name of Gerard Hordyk, whose new, light-hearted and decorative paintings are on view at Contemporary Arts. Although these pictures still retain recognizable relationship to his familiar subjects they are treated with emphasis

on linear and formal arrangement. In color, too, Hordyk has changed—his varied and luminous passages giving way to an over-all brightness and clarity. At the close of his exhibition Hordyk will return to his native Holland where a mural commission awaits him. (Until April 30.)—J. K. R.

Clean-Cut Salemmé

At first glance, the clean, crisp abstractions by Attilio Salemmé, now at the Passadoit Gallery, appear to be purely intellectual. But after they work on you (rather than vice versa) for a few moments, all sorts of emotional qualities begin to come through, plus, here and there, a variety of humor that is as personal as are his paintings.

Salemmé's work has an individual stamp that has made it instantly and pleasantly identifiable since it first began to appear in the large group shows several years ago, marked particularly by clarity of color, line and idea. That he has been evolving within this framework is evident in the dozen canvases shown, covering a three-year period. In the lonely, haunting *Astronomical Experiment*, 1945, which well deserved the Witkowsky prize in the Chicago abstract exhibition last Autumn, the composition is much simpler, color and surfaces more oblique than in the recent, large canvases.

All the works are commendable, but the newer ones tackle and solve successfully more complex problems, both technical and idealogical. (Until April 24.)—J. G.

Bengtz of Boston

Ture Bengtz, current exhibitor at the Seligmann Gallery, is a former student of the late Alexander Iacovleff and is now head of the department of drawing and graphic arts of the Boston Museum School. Selected for this exhibition as the result of a contest held among New England painters, at the Stuart Gallery in Boston last fall, this is the artist's first one-man show in New York.

A versatile painter, Bengtz shows both oils and watercolors, the former in such a variety of styles that it is difficult to determine exactly where he is going. There are, for example, an attractive, swingingly-brushed *Vacation*, a crisp and illustrative rural study, *Outside Chandlers*, and a charming *Winter Scene* that deserts the approaches of other paintings for flat color spotting and decorative composition that is almost Oriental in feeling. But, as does not always happen in such cases, they all add up to a stimulating, if not consistent, show. (Until April 17.)—J. K. R.

Young Morbidity

As you enter the Hyman Bloom exhibition at Durlacher Galleries, you are immediately confronted with an exceptionally handsome painting entitled *The Rabbi*. This picture has great dignity, fine and moving color and composition, and is as telling a character-study as has been seen hereabouts in

some time. It would be well, however, if there were a sign at this point in the gallery which read: "Turn Back Before It's Too Late"—for the benefit of those visitors who might not be entirely fascinated by morbidity. For, of the eight remaining canvases, four are, to put it very mildly, quite gory.

Dissection and *Autopsy* depict what is left of completely eviscerated cadavers, brightly bloody. If you have the knack of complete objectivity, or if your decadence is well-cultivated, you will find *Hospital Scene* richly rewarding for its beautiful, jewel-like wound. By the same token, *Female Corpse, Back View* is exceptionally lovely in color, and I have rarely seen such highly developed composition and decomposition both in the same canvas. In *The Stone*, Bloom goes abstract (and none too soon, some will say). *The Harpies* is a semi-abstraction and effectively catches the spirit of these wild and wierd creatures. *The Urn* is much too dark to make out at all. (Through April 24.)—A. L.

Presenting Egon Schiele

Paintings, watercolors and drawings at the Galerie St. Etienne are the work of an Austrian artist, Egon Schiele, who was not only a contemporary of Kokoschka, but also a profound influence on Kokoschka. Owing to Schiele's early death, his output is comparatively limited. Moreover, the Austrians have so greatly prized his work that they have been reluctant to part with it so that the artist is not well known here.

A marked sense of decorative design is appreciable in both the figure work and landscapes as well as an inescapable sense of varied substance in the subjects he depicts. An early *Self Portrait and Death* is both powerful and macabre. Curiously, the figure and features of Death lurking behind the artist's chair suggest those of the artist, a fact that might start a train of psychological reflection. (Thru. April.)

—M. B.

Jaeckel and Vuchinich

Marita Jaeckel's latest exhibition closed at the Ward Eggleston Galleries April 10. It revealed landscapes and seascapes in oil, watercolor and soluble color-pencil—most decoratively picturesque, some starkly sensitive.

Currently at the Eggleston establishment is a show of portraits by Vuk Vuchinich, who originated in Montenegro just after the turn of the century, studied in the U.S., and first became a sculptor. Now he does realistic, well-modelled portraits in oil, rather saccharine ones in pastel, and drawings notable for their classical draftsman-ship. The cover of *Time* magazine (Dec. 1, 1941) depicting General Auchinleck, of North African fame, was done by Vuchinich, as was a drawing of Churchill in the New York Sunday *Times*. (Through April 24.)—A. L.

Color of Conway

Fred Conway strides toward color in his canvases covering the past few years, now to be seen at the Chinese Gallery. There would appear to be a growing stress upon the importance of disciplined form, along with a color growth. Among the earlier works dis-

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The following is from Logsdon's Catalogue which was distributed during his recent exhibit:

FOREWORD

In art I have created in painting what is known as my "Yellow Creation Time", this is due to the peculiar yellow color that is applied to the flesh parts of all my figures. While other artists have in art different phases which they call "Periods", I have in art what I call "Times".

These originally conceived people are all characteristic of my own personal way of drawing and painting them. At the same time I have created a personal type of creature that should be called the Logsdon woman.

For a long time I have been interested in a permanent and sound painting technique. In all of my paintings I have used approved materials of the highest quality. Normally these paintings would have lasted for many, many years, but I have preferred to cut their life short.

I wish to publicly announce that I have created a movement in art called "The Suicides".

I am the leader of this movement. I am its founder. The reason for this movement is the indifference, ignorance, and lack of appreciation for art among the general American public. The purpose of this movement is to encourage artists to destroy as much of their work as possible, myself included, while they are living, so that after death they may rest in peace by knowing that their art has not fallen into vulgar and unappreciative hands. By destroying their work the artists should be considered committing suicide "artistically" not physically, thus the movement is known as "The Suicides". I would advise artists that are interested in this movement not to sell any of their work, not even at high prices, if they are interested in art for art's sake, but it would be permissible for them to exhibit if they wish to do so. The widespread indifference toward art has brought this movement into being. While I may be called selfish for my stand on this issue, I would like to say that the public should be called selfish also for its indifference toward art. This situation makes the public and the artist even.

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played, *Plaintive Note* is a particularly successful semi-abstract in a romantic vein, while *Strange Flute* remains in mind for the considered handling of its moody close values. *Fabulous Dream* is a provocatively cacophonous attempt formwise, yet curiously integrated despite its explosive nature.

Through most of the artist's work as here viewed, one feels a constant insistence on a dominant central form, thoughtfully worked through rich color harmonies. (Through May 7.)—B. W.

Activity at Argent

The Argent Galleries, which is certainly an active place, has just closed two one-man exhibitions and is currently showing one solo affair and a group show.

The sculpture of Mary-Elizabeth Sears, a Bostonian, included many modelled female figures in dancer-like poses, a few placid portraits. They were all mildly conventionalized and pleasant, particularly the more-than-usually animated *Quadroon*. Her line drawings showed flair and economy. (Closed April 10.) Belle Stevers' aquarelles were exotically colored, intricately designed pictures reflecting an oriental feeling for decoration and the artist's theatrical background. (Closed April 10.)

Currently, Argent Galleries is showing the paintings of Martha Tristani Marec and, simultaneously, the assembled efforts of the Norwegian Art and Craft Club. Marec is a Corsican by birth, an American by adoption, and a primitive painter of considerable talent by inclination. This is an interesting show but uneven. Her most recent canvas, a semi-abstract, is surprisingly successful for a realistic primitive. (Through April 24.) The Norse show was unavailable for review at press-date.—A. L.

Old World Views

Paintings of France and Italy by Jacques Zucker, at the Bignou Gallery, have been motivated by the artist's recent stay in Europe. Zucker continues to paint with the engaging candor and sensuous delight in *matiere* that have always marked his work, but his handling has grown broader and his palette richer.

His heaping up of pigment in emphatic assertion is not so happy in figure pieces as in landscape work; the loaded brush not always pausing for definition of form, yet it does convey inescapable vitality. *Street in Paris* is an outstanding example of Zucker's fine observation and ability to render the character of place. While there is *elan* in the sweep of the curving street and the thrusting foliage, there is also solidity and textural richness in the harmoniously grouped buildings. *The Church, Maison Lafitte* is one of the most engaging canvases. (Until April 17.)—M. B.

Ueslino-Fantasies

Paintings by Gianfillippo Ueslino, recently shown at the Julien Levy Gallery, are a pleasing combination of good painting and fantasy that has none of the macabre or visceral adumbrations of much surrealism. There may be deep and devious symbolism in the charming,

pink *amorini* that pop out of the windows of *The House*, or ply gondolas in Venice, or in the hurrying line of priests escaping the gay carnival mummers, but one may easily ignore them in enjoyment of the animated canvases. The witty conceptions of many of the paintings may divert one from the soundness of the designs.—M. B.

Morris Shulman Exhibits

Morris Shulman, current exhibitor at the Artists Gallery, alternates between moving studies of refugee families and more abstract landscapes which emphasize color relationships and geometric forms. Among the subjective paintings—nearly all are executed in encaustic—are *The Family*, the compelling *Rabbi and Women Must Weep*, more subtle and subdued in color and emotional suggestion. *View of Monhegan* is outstanding among the landscapes. (Until April 24.)—J. K. R.

Pousette-Dart, the Elder

Georg Jensen, Inc., has announced an *entente cordiale* with the Julius Carlebach Galleries whereby works of art are exhibited co-operatively in the second floor gallery of Jensen's swank Fifth Avenue silver emporium. The first such showing was the one-man exhibition of Nathaniel Pousette-Dart's watercolors.

While his son, Richard, searches out the verities in terms of more-or-less pure abstraction (see below), Father Nathaniel sticks close to Nature, probing the secrets of stumps and knarled trees, lakes and hills. His is an intimate and highly individual approach, and great affection for the subject-matter exudes from every picture.

Technically, it is hard to say whether these are watercolors with ink line accents or pen-and-ink drawings with watercolor tints. In any case, the resulting pictures are airy, romantic and softly colorful. (Closed April 9.)—A. L.

Pousette-Dart, the Younger

In weighing the works of an artist who sets his sights as high as Professor R. F. Piper states in his foreword to Richard Pousette-Dart's catalogue, perhaps it is only fair to employ the same attitude one would use in evaluating a rocket designed to shoot to the moon: no one really expects it to get there, and if it reaches any considerable altitude, that is reason enough for praise. In his current show of paintings at Betty Parsons Gallery, Pousette-Dart has attained a greater altitude than before, though he doesn't quite break through into the cosmos, this trip.

Technically, Pousette-Dart's pictures may be described as pure abstractions done with unbelievably heavy paint, carefully glazed to achieve deep luminosity and "resonance." Dark, rich colors with much black are used, with whites for accent.

A year or so ago, I saw another exhibition of Pousette-Dart's paintings at Art of This Century, found them not only unrewarding but actively irritating. In the meantime, several *avant-garde* critics have numbered the artist among the "three or four most significant contemporary American painters." Judging by the present exhibition,

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and noting the progress attained, it is probable that his present place is somewhere between these extremes. (Through April 17.)—A. L.

Liberi at Norlyst

Ugo Liberì, young Brooklyn artist who held his first one-man show at the Norlyst Gallery the past fortnight, is a cheerful painter of figures and landscapes that are assertive in form and fresh in color. *Backyard*, a pleasant view of pink and yellow houses gay in sunlight; a well-designed, strong *Scene in Red Hook* and *Seated Figure* were outstanding.—J. K. R.

Vicci Sperry of Chicago

Vicci Sperry, Chicago painter, is making her New York debut at the Binet Gallery, with a group of figure studies and still life in bright gouache and oil. A modern concerned primarily with rhythmic forms and color patterns, Mrs. Sperry is a former student of Rudolph Weisenborn, whose influence may be discerned in some of her work. *Oriental*, a decorative and striking study of a Rabbi; a more delicately lyric and linear figure arrangement called *Multiple Personality* and *Marjorie* are among her best achievements. (Until April 30.)—J. K. R.

Romanticism of Freedman

There is much good, assertive painting in the recent pictures by Maurice Freedman, at the Midtown Galleries, as well as a growing strength in his treatment of romanticized, rugged landscape.

Revealing advance since his last show, more than a year ago, is *Adirondack Night*, in which the trees shoot up and across to the sky in a difficult but interesting conception. Most immediately appealing are such works as *Window by the Sea* and *Receding Tide*, both paintings that combine landscape and still life study to good advantage and are fresh and vivid in color. Also outstanding is a *Pigeon Promenade*, charming and well-designed. (Until April 24.)—J. K. R.

Hoffman and Daour

The American-British Art Center is presenting an exhibition of sculpture in its street level gallery, a show of paintings upstairs. Wilmer Hoffman is the sculptor. His pieces are all of the cast variety, depict sensitive, rather traditional portraits and formalized animals and garden pieces, some with unusual and interesting patina. This show closes April 24.

The painter is Jeanne Daour, who is Roumanian-French and in her early '30s. I mention the age because there are two excellent self-portraits done more than ten years apart but both showing the same very young, lost and waif-like girl. Although the artist was, and is, in France, the war doesn't seem to have made any appreciable change either in her painting or her appearance. (Thru April 30.)—A. L.

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The Painter of the Hole: GROSZ

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FOR ONE'S PEACE OF MIND (if one can afford that luxury, these days), it would be well to try to forget George Grosz's record of prophetic accuracy while viewing his current exhibition at Associated American Artists.

In 1914, as an infantryman in the Kaiser's army, he painted a picture foreseeing its defeat. In 1919 he painted *The White General*, a swastika-helmeted maniac seeking to conquer the world. In 1934, having fled Germany for the U. S., he anticipated the Spanish Civil War with *Street Fight, Madrid*. Three years before World War II, he depicted himself sitting amid the wreckage of a world still smoking. Now he is presenting a series of water-colors portraying the "Stick Men," a race of humanesque creatures who inhabit a gray world of desolated ruins, who are called by numbers instead of names, who follow banners that are empty and meaningless, men who wear slave collars no longer chained to anything and perhaps are a little proud of them.

In these paintings, Grosz is more interested in what he says than in how he says it. This is far from being a pretty world he pictures, but that is how he means it to be. Hyman Bloom, whose current exhibition is reviewed on page 19, also paints decay and destruction, but there is an important difference: Bloom paints it because he likes it, Grosz because he violently dislikes it.

After the first World War, Grosz became the bitterest of the social satirists. Later, in the U. S., he calmed down, became preoccupied with tranquil still lifes and lush nudes. Now he has again arisen in wrath, with wormwood in his mouth and the eloquence of Jeremiah in his brush. But this time it is different. During the '20s Grosz struck out at the German militarists, the profiteers, the Nazis; this time he is mad at the whole human species for being fool enough to destroy itself. (Through May 1.)—ALONZO LANSFORD.

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Evelyn Marie Stuart Says:

Speaking of Conservatism—let us consider Queen Mary's hats, a generation ago a standing jest with people who suffered from Anglo-Antagonism. Today they are offered by milliners with famous names, together with the Civil War poke-bonnet. So it is. The "New Look" is generally just a return to first principles. As one who suffered in the extinguishing "Cloche" and knee-length skirt, I shout hurrah for Queen Mary and her hats. When will we learn that what is beautiful is not a matter of Fashion but of Style. Fashion is based on a mere restless desire for something new, either because one is jaded or because there is more financial profit in a change which eliminates good old things from competition with less worthy new ones. Style is developed over long periods of time by adaptations of utility to suitability. Fashion has no principle but novelty. Fashion constructs ornament without rhyme or reason. Style ornaments construction with judicious emphasis. Fashion ignores function while Style makes purpose more pleasing. Queen Mary did not need to look like the newest thing from Paris, but rather like the continuation of the Monarchy, and to this end dignity was the essential grace.

Popular Primitive

MRS. AMANDA DE LEON is a native of Caracas, Venezuela, but she has been living in New York for some time. About 20 months ago she decided to be an artist, so she went to an artists' supply store and asked what do artists use and how do they use them. She took her purchases home and painted a picture. Then she painted many, many more pictures. She painted things she remembered from Caracas—family picnics, and children going to school, and señors and señoritas making with what señors and señoritas make with in Caracas, and a family playing cards. (She used an old dinner plate for a palette, not knowing that Matisse does so also.)

Then she took all her paintings—including the very first one, too—over to the Bonestell Gallery, but there were too many for such a small place. So she left 18 at Bonestell and took the rest up to Gallery Vivienne, because Miss Bonestell helps run it, too. And they had an exhibition in both places at once, and they sold every single one at the Bonestell Gallery the very first week! And a lot more at Gallery Vivienne besides. Oh, happy, happy Mrs. Amanda de Leon. (Closed April 10.)

—ALONZO LANSFORD.

UNESCO in San Francisco

As a result of repeated requests, the U.S. National Committee for UNESCO has announced a Pacific Regional Conference, to be held in San Francisco on May 13, 14 and 15. Mrs. Henry Potter Russell, acting director of the San Francisco Museum, is chairman of the Convening Committee.

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Back Yard Skaters: THOMAS FRANSIOLI, JR.

Regarding Boston

By Lawrence Dame

BOSTON:—That a revival of finger painting, an old Chinese custom, stems from Boston is proved by the first annual exhibition of the American Finger Painting Group at the Stuart Gallery. To Miss Geneva MacDonald, an adroit practitioner of this method, goes much of the credit for the display of 43 pieces. She has talked, taught, worked and shown this method for eight years.

Miss MacDonald herself offers some rhythmic color patterns, ranging from music interpretations to seaforms, with texture which she says only the fingers can give. Faith Vilas, also expert in translating swirls of form and color meaningfully, makes much use of symbols, while Francis R. Fast creates Oriental landscapes with nervous little trees and figures. John Conway is another with a fine sense of composition and zest in color.

At Doll & Richards, Mrs. Max Eastman, who paints as Eliena Krylenko, offers some solid landscapes in gouache which indicate much feeling, a quick, electric brush, and an harmonic sense of design. Beautifully polished sculpture by George Aarons at the Guild of Boston Artists places him as one of the most talented practitioners in the New England scene. He ranges

from the classical to the abstract, from tiny dancing forms to large torsos.

Thomas Fransioli's prime, highly detailed and beautifully painted versions of Boston as she should be, an immaculate city where lights and shadows touch only the decorative rather than decadent, had a sell-out at Margaret Brown's. One might call Fransioli a neo-primitive, so meticulous is his work. But there is a Renaissance polish there, too.

One of the finest Boston etchers, Frederick G. Hall, is commemorated at the Boston Public Library Wiggin Gallery. Killed in a motor crash two years ago, "Freddy" Hall had a deft way with architectural themes. His skies were poor but his buildings, often foreign, had a clarity, a crispness of treatment, with fine handling of light and shade, which set him apart in his field.

The Worcester Art Museum has opened its 50th anniversary exhibition with its own and loan treasures of the 16th and 17th centuries of Europe (more later). Contemporary illustrations of children's books, with loans from 47 publishers, are also on view. At the Addison Gallery in Andover, new textile designs are attracting much attention. The Boston Museum of Fine Arts has acquired, as a gift from the late Alma Wadleigh, a splendid Winslow Homer, *Adirondack Guide*.

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The Art Digest

Auction Calendar

April 19 and 20, Monday and Tuesday afternoons. Parke-Bernet Galleries: The art reference library of the Rosenbach Company, Philadelphia. Books on engravings, paintings, architecture, etchings, furniture, glass, interior decoration. Japanese art, Oriental carpets and porcelain. English and American auction catalogues, mainly priced.

April 22, Thursday afternoon. Parke-Bernet Galleries: Japanese art, collection of Alexander G. Moaké. Ornamental ironwork including *tanba*, *tsuk-kashira*, *menuki* and other groups. Lacquer boxes and *iaro*. Chinese and Japanese armor. Japanese paintings. Exhibition from Apr. 16.

April 22, Thursday evening. Parke-Bernet Galleries: Paintings, property of Mrs. Esther Slater, estate of the late Herbert L. Satterlee, collection of the late A. J. Kobler. Works by Murillo, Greuze, Bonaventure de Bar, Ingres, Danmiller, Gainsborough, Lawrence, Reynolds, 'Old' Crome, John Russell, Daniel Gardner, Sargent, Sustermans, Breughel the Elder and Van Stalbemt, Cranach the Elder, Jacques Danbigny, others. Exhibition from Apr. 17.

April 23 and 24, Friday and Saturday afternoons. Parke-Bernet Galleries: French provincial furniture and decorative objects, metalwork, porcelain and lamps, removed from various *Mans de Provence* and the neighborhood of Avignon by A. Julien de Lagorce and sold by order of Mme. Anna Guerin. Exhibition from Apr. 17.

April 26 and 27, Monday and Tuesday afternoons. Parke-Bernet Galleries: Foreign language and other books, from the estate of Dr. Bertalan Neményi, Budapest; Andrew M. Williams; property of the late Mrs. Henry I. Riker, others. First editions and incunabula; first edition in German of the Four Voyages of Amerigo Vespucci; 16th century Mexican broadsides and other literary property.

April 28, Wednesday afternoon. Parke-Bernet Galleries: Jewelry and furs, property of various owners including Baroness Nikolas Korff. Exhibition from Apr. 23.

April 29, Thursday afternoon. Parke-Bernet Galleries: English and American furniture and decorations, paintings, etc., from the estate of the late Mrs. Henry I. Riker, others. Sheraton, Chippendale, Georgian furniture; pair of Chinese paintings on glass; old Spode, Worcester and Staffordshire dessert services and Dresden porcelain statuettes. Paintings include *The River Arques at Ancourt* by Thaulow, *In the Sheepfold* by Jacques and *George Washington* by Joutet. Silver: Oriental rugs; Oriental Lowestoft dinner service, punch bowls and other table porcelain. Exhibition from Apr. 24.

April 30 and May 1, Friday and Saturday afternoons. Parke-Bernet Galleries: French 18th century furniture and decorations, paintings, bronzes, porcelains, from the collection of Baroness Maria DeReitzes-Marienwert, the estate of the late Mrs. Henry I. Riker, others. French 18th century furniture and objects d'art, including signed pieces. Paintings by Corot, Passini, Lousstannau, Fromentin, de Chirico, Philippe Rousseau, others. Prints, Lobmeyr Vienna engraved table service; Vienna-Pirkenhammer-Berend porcelain dinner service; Viennese silver table service. Snuff bottles, fans, bibelots. Old Meissen, Frankenthal and other porcelain statuettes, groups, vases. Tapestries; Oriental and Aubusson rugs.

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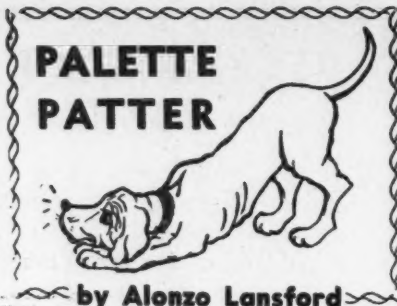
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PALETTE PATTER



by Alonzo Lansford

Apropos of the Harnett show at Downtown Gallery (see page 15)—a well-known Frenchman who paints in the "magic realism" manner visited the exhibition, was mightily impressed till Director Edith Halpert indicated an especially realistic canvas and jokingly remarked, "Meet your artistic ancestor." The artist bridled and, pointing to that part of the painting which depicted a newspaper clipping pasted to a wall, objected, "Anybody can paste a piece of newspaper on his canvas!" Even close examination in a strong light didn't convince him; only when a magnifying glass was brought out did he admit that the "clipping" was painted.

Despite opinion to the contrary, Harnett himself once said, "I do not closely imitate nature. Many points I leave out and many I add. Some models are only suggestions."

It is not generally known that Harnett made extensive use of glazes. Edith Halpert found it out the hard way: Several years ago she acquired a particularly dirty Harnett, decided to save the hundred-dollar restorer's fee by cleaning the picture herself. The chemicals not only took off the dirty varnish but a good deal of the painting itself! I asked her what was her reaction. Wincing at the memory, she replied, "About the same as if I had cut off one of Harnett's legs."

John F. Peto, friend and follower of Harnett, was quite a wag of a character. My father-in-law, Howard Van Sant, was a close friend and patron of Peto and my wife tells of being taken, as a small child, to visit the artist's studio in New Jersey. Mice crouching by mouse-holes along the base boards were so realistically painted that ladies ran screaming at the sight, which was just what Peto had in mind. Five-dollar bills and twenty-dollar gold pieces were painted on floors and tables for greedy visitors to try to pick up.

An old tin-type of Harnett, taken at Coney Island, reveals a face almost exactly like that of Fletcher Martin, even to the elongated mustachios.

Harnett and most of his followers painted numerous pictures incorporating greenbacks of various denominations, but you'll never see reproductions of any because it is a Federal offense to print a picture of even a picture of U. S. currency. A Mid-Western newspaper almost got in trouble, a few years ago, when they tried to repro-

duce Harnett's Five Dollar Bill, which now belongs to the Philadelphia Museum.

Washington is still mightily excited about the 202 German paintings which are being exhibited at the National Galleries, through April 18. The first three weeks saw more than 600,000 visitors. They presented quite a traffic problem, of course, and the understatement of the year was coined by the Army M.P. who, the two days we were there, kept walking along the walls endlessly repeating, "Stand back, folks—these here paintings are valuable."

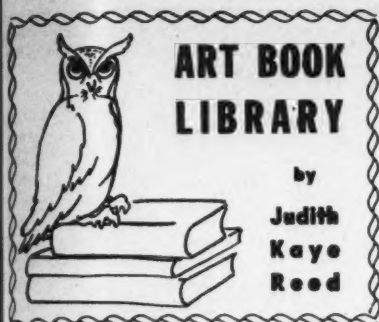
A leading Washington newspaper made a large cut of Carpaccio's *Leda and the Swan* and ran it on the front page, at least until the first few thousand copies hit the streets. Then a number of bishops, other clergymen and assorted do-gooders began calling up the publisher. When confronted, the reporter who brought in the photograph could only reply, "I thought it was a pretty picture—how did I know what the dern bird was doing!" (See April 1 DIGEST.)

A smart young thing, replete with New Look and probably a semester of Art Appreciation at one of the better finishing schools, was escorting a young friend through the exhibition, telling her all about Art. A member of the DIGEST staff came within earshot just as she was comparing a magnificent Van der Weyden with Jan van Eyck's famous *Man With a Pink*. "And this, on the other hand," she said, indicating the Van Eyck, "is mere surface cleverness, as you can see." . . . People used to have trouble "seeing" modern art; now, it seems, we are going to have trouble introducing the latest generation to the Old Masters.

Her companion must have asked why the Germans kept their masterpieces in salt mines. At any rate, the lady's reply was: "Oh, you know, salt preserves things."

Robert Young and Hedy Lamar
Turning the Tables on Flagg.
See Story on Page 29.





Art of Book Making

SOME VERY TIMELY observations were made by publisher Bennett A. Cerf and Edgar Kaufmann, Jr., director of the department of industrial design of the Museum of Modern Art, apropos of the American Institute of Graphic Arts' 26th annual showing, "Fifty Books of the Year," current through April 30.

Cerf warned that greater attention must be paid to standards of craftsmanship in book production if pre-war standards are to be recovered and our traditions of graphic expression not lapse into sterility. Kaufmann, speaking for the jury of selection, pointed out that although American book production had enormously improved its standards during the past quarter century, today's publishers must guard against expediency in solving production difficulties as a substitute for ingenuity, careful workmanship and interest in developing new forms.

Among the 50 books of the year, the following art books were honored:

Pavel Tchelitchew's *Drawings* (Bitterner); Jack C. Rich's *Materials and Methods of Sculpture* (Oxford); Brenda Putnam's *Animal X-Rays* (Putnam); Robert Goldwater's *Rufino Tamayo* (Quadrangle); Alexander Doerner's *The Way Beyond "Art"* (Wittenborn); Michel Leiris' *Prints of Joan Miro* (Valentin) and G. Seligmann's *The Drawings of Georges Seurat* (Valentin).

These are all more or less notable art publications (reviewed in the *ART DIGEST* during the past year), but few are the distinguished achievements one might expect from American publishers who, despite higher printing costs, surely have greater resources and means than their more imaginative European colleagues. All of which makes the two beautiful books reviewed below, both printed in Brussels, the more welcome as examples of what fine art books can and should be. Compare, for example, the asking price of these two European publications—\$15 and \$16.50—with the Tamayo and Miro winners, priced at \$15 and \$12.50, respectively. American publishers should take note.

Madonna in Art

"The Madonna in Art." Introduction by Henri Gheon, with notices by Renee Zeller. 1947. Paris: Editions Pierre Tisne. Distributed by Continental Book Center. 29 pp. of text and 138 plates in color and black and white. \$15.

Here is an art book in the fine, old (pre-war) tradition: generous full page plates are presented in color and black

and white, in full and in detail, all carefully selected from a wealth of European and American collections from the twin vantage points of intrinsic value and relation to the theme, in this case a history of the Madonna in Art.

Here in a beautiful book that will thrill the student and layman equally is the story of the painters' Madonna as she variously appeared to Byzantine, Italian, French, Flemish, German and Spanish artists from the 12th to the 17th century, visioned in her roles as Ave Maria (the virgin before the birth of Christ); Mater Amabilis (the young mother); Mater Dolorosa (the sorrowing mother) and Regina Coeli (the Queen of Angels).

The theme of the book, a favored one that has formed the subject for many an art student's paper, is such that beyond the art value of the reproductions lie the rich lore of the Christian drama, told differently in different periods and places in styles that tell as much of historic theology, social customs and attitudes as they do of individual painters and their schools.

Highlights among the paintings reproduced in color (that varies from very good to poor but maintains a good average) are the Botticelli *Annunciation*; the austere theatricalism of De La Tour's *Education of the Virgin*; the richly-colored *Angelic Salutation* and *Virgin and Child* by Van der Weyden; Michelangelo's *Holy Family*; the gently sorrowful *Crucifixion* by Fra Angelico.

A Great Polyptych

"Van Eyck: The Holy Lamb" by Leo Van Puyvelde. Translated by Doris I. Wilton. 1947. Brussels: The Marion Press. Distributed by Continental Book Center. 121 pp. of text and reproductions. \$16.50.

A really luxurious publication, this volume is devoted to the early 15th century polyptych, *The Holy Lamb* by the Van Eycks, which was stolen by the Germans during the last war, found by the Allied armies and returned to Belgium where it is again assembled in the church of St. Bavon of Ghent.

The polyptych, painted on oak with a fixed central section to which are attached wings with paintings on each side, is reproduced first in color with folding wings and then in many other color and black and white plates devoted to full and detail reproductions of the individual paintings.

The scholarly and analytical text, by Leo Van Puyvelde, director of the Musées Royaux des Beaux-Arts, de Belgique and professor at the University of Liege, covers a history of the work, physical description of the panels and frames, religious interpretation of the subject, and, of course, a detailed study of the esthetic achievements of the great polyptych. Also important is the discussion of the controversial authorship of the magnificent work, generally considered to have painted by both the Van Eycks, Hubert and Jan.

Together, the pictures and text provide a thrilling opportunity to study a famous masterpieces.

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Something She Ate: FLAGG

Flagg Unfurled

A GENERATION brought up on illustrations by James Montgomery Flagg will greet with some surprise the news that his current one-man show at Ferargil Galleries is his first. Perhaps Flagg has just been too busy selling his work to bother with exhibiting it. At any rate, the present show is composed mainly of watercolor landscapes done during recent travels in England, Scotland, Florida and Virginia, with a couple of scenes from the artist's favorite city, New York.

Flagg is noted, of course, for his

stylish and dashing recreations of people. In this show, however, human figures are definitely subordinated to their surroundings, if pictured at all. The use of watercolor is fresh, sure and decoratively colorful. A literal and objective approach is usually employed with happy, if not profound, results. I especially liked *St. James Park*, *Boca Raton Garden Corner* and *East River from Brad Crandall's Studio*.

If the watercolors bespeak an unexpected tranquility, one of the four oils does reflect Flagg's well-known peppery humor. It should surprise no one that he has decided opinions regarding the value of "modern" art. In this particular painting he has pictured a room hung with abstractions; in the foreground, center, is a svelt, nude girl whose gesture of clasping her midriff and whose contorted expression suggests some inner agony. The title is *Something She Ate?* Strangely enough, one of the paintings-within-a-painting—obviously a Picasso, circa 1940—is a very good abstraction, even as Flagg paints it. (Through April 18.)

—ALONZO LANSFORD.

Britannica Collection Bought

Announcement has just been made that William Benton, chairman of the board of Encyclopaedia Britannica, Inc., has bought the Encyclopaedia Britannica Collection of Contemporary American Painting for an undisclosed price. The Collection will continue its present itinerary, which runs into next year, after which it may be offered for exhibition in other cities in the United States and Canada.

The Early Hartley

AN EXHIBITION OF PAINTINGS by Marsden Hartley, executed before 1932, now current at the Bertha Schaeffer Gallery, throws an interesting sidelight on his long, aesthetic journey from the Ecole Francais to the final personal idiom that marked his last works of maturity, and which have had such a profound effect upon contemporary American painting today. (If the reader doubts the last statement, a trip to almost any of our national exhibitions is highly recommended.)

The earliest canvas in the show, dated 1909 and titled *Approaching Storm*, curiously resembles the ultimate Hartley more than do many of the later works on view. The year 1918, for example, saw a pastel called *Rocks—Hondo Canyon*, that, were it not for Hartley's signature, could easily pass for a school of Cézanne. Likewise, an affinity for Braque is evidenced in *Small Still Life With Fruit*, 1922-23.

The earliest Hartley in the group, in respect to his final development, is *Mountains In Stone—Dogtown*, 1931. Here the throwing aside of influences and first great stride in the direction of personal expression is felt. A highly interesting show and one to be visited by all the late, lyric Poet-Painter's admirers. Through April 17.—BEN WOLF.

Detwiller Goes to Lafayette

Frederick Detwiller has been appointed resident artist at Lafayette College, Easton, Pennsylvania, from which the artist graduated in 1904.

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Where to Show

Offering suggestions to artists who wish to exhibit in regional, state or national shows. Societies, museums and individuals are asked to co-operate in keeping this column up to date.—The Editor.

NATIONAL SHOWS

Chicago, Ill.

18TH ANNUAL EXHIBITION OF PAINTINGS. May 16-23. Polish Arts Club. Open to all American artists of Polish descent. Jury. Purchase prizes. Entry fee \$2 to non-members. For further information write Walter A. Mazeski, 7704 W. Diversey, Elmwood Pk. 35, Ill.

Greensboro, N. C.

5TH INTERNATIONAL TEXTILE EXHIBITION. Nov. 1-30. Woman's College, Univ. of N. C. Open to all designers. Media: woven and printed fabrics. Jury. Prizes. Entry cards due Sept. 17. Work due Sept. 24. For further information write Norma Hardin, International Textile Exhibition, Art. Dept., Woman's College, Univ. of N. C.

Hendersonville, N. C.

4TH NATIONAL ART EXHIBITION. Aug. 11. Artists Colony. Prizes: cash awards and week of study in 1949. For entry blanks and further information write Huckleberry Mountain Workshop-Camp, Hendersonville.

New York, N. Y.

INTERNATIONAL COMPETITION FOR DESIGN OF LOW-COST FURNITURE. Sponsored by the Museum of Modern Art and Museum Design Project. Open to all artists. Jury. Grants and Prizes total \$50,000. For further information write Edgar Kaufman, Jr., Dir., Dept. of Industrial Design, Museum of Modern Art, 11 W. 53 St., New York 19.

Newark, N. J.

5TH OPEN COMPETITION EXHIBITION. May 9-29. Ross Art Galleries. Open to all artists. Media: oil, watercolor, tempera. Prizes. Entry fee \$2. Entry cards due May 1. For further information write Zachary Ross, Director, Ross Galleries, 807 Broad.

Newport, R. I.

37TH ANNUAL EXHIBITION. Art Association of Newport. Open to living American artists. Media: oil, watercolor, pastel, drawing, prints, small sculpture. Jury. Fee \$1 to non-members. Entry cards due June 12. Work due June 19. For further information write Art Assoc. of Newport, 76 Bellevue Ave.

Norfolk, Va.

TIDEWATER ART COMPETITION & EXHIBITION. Oct. 3-31. Norfolk Museum. Open to all artists 18 yrs. of age or older. Media: oil, watercolor, black & white; not over 48" in height or width. Subject matter: any artistic representation or interpretation of any contemporary or historical aspect of the Va.-N. C. Tidewater scene. Jury. Prizes total \$200, purchases. Entry cards due Sept. 10. Work due Sept. 15. For further information write Edward M.

Davis 3rd, Dir., Norfolk Museum, Yorkmouth St. & Mowbray Arch. Philadelphia, Pa.

ART STUDENTS' EXHIBITION. May 26-June 9. Print Club. Open to students in art classes, art schools and members. 15-26 yrs. old. Media: sculpture, oils, watercolors, drawings, tempera, prints. Jury. Prizes. Entry fee \$50c to non-members. Entry cards due May 14. Work due May 18. For further information write Print Club, 1614 Latimer St.

2ND COMPETITION FOR WOVEN TEXTILE DESIGNS. May 15-31. Moss Rose Mfg. Co. Open to students in U. S. Schools teaching textile or industrial design. Media: designs, traditional or modern, on paper for Jacquard drapery and upholstery fabrics. Jury. Prizes total \$1000. For further information write Competition Director, Moss Rose Mfg. Co., Allegheny Ave. & Hancock St.

REGIONAL SHOWS

Memphis, Tenn.

2ND MEMPHIS BIENNIAL EXHIBITION. Dec. 5-27. Brooks Memorial Art Gallery. Open to artists born in or resident of Tenn., Ark., Miss. Media: oil, watercolor, pastel. Jury. Fee: \$2. Entry cards due Nov. 1. Work due Nov. 6. For further information write Mrs. Louis Lehman, Brooks Art Gallery.

New York, N. Y.

BEST PAINTINGS EXHIBITION, ARTISTS & WRITERS CLUB FOR THE MERCHANT MARINE. June 15-Sept. 15. Seaman's Church Institute. Open to all active merchant seamen, all nationalities. Media: oil, watercolor, pastel. Jury. Prizes total \$50. Work due June 1. For further information write Marjorie Dent Candee, Sec'y., 25 South St.

Rochester, N. Y.

1948 ROCHESTER-FINGER LAKES EXHIBITION. May 7-June 6. Memorial Art Gallery. Open to all artists of Rochester and 19 counties in west-central N. Y. All media. Prizes and purchase awards. Entry cards due Apr. 24. Work due Apr. 25. For further information write Isabel C. Herdle, Ass't. Dir., Rochester Memorial Art Gallery.

Sacramento, Calif.

23RD ANNUAL KINGSLEY ART CLUB. May 19-June 10. Crocker Art Gallery. Open to present and former residents of Sacramento Valley. All media. Jury. Prizes. Work due at Gallery (210 O St.) May 7. 8. For further information write Mrs. Donald P. Seldon, 2745 Curtis Way.

Springfield, Ill.

2ND ANNUAL OLD NORTHWEST TERRITORY ART EXHIBITION. Aug. 13-22. Illinois State Fair. Open to artists of Ohio, Ind., Mich., Wis., Ill. Media: oil, watercolor, prints. Jury. Prizes total \$3,000. Entry cards and work due in Decatur, Ill., June 21. For entry cards and further information write Reginald H. Neal, Director, Decatur Art Center, Pine & Main Sts., Decatur.

Youngstown, Ohio

3RD BIENNIAL CERAMIC EXHIBITION. Sept. 12-Oct. 3. Butler Art Institute. Open to present & former residents of Ohio. Jury. Prizes. For further information write

Mrs. Paul Stansbury, Sec., Butler Inst., 524 Wick Ave.

Boston, Mass.

FIRST ANNUAL BOOK ILLUSTRATION EXHIBITION OF BOOKBUILDERS WORKSHOP OF BOSTON. May 8-15. 20th Century Assoc. Galleries. Open to residents of Mass. Work received Apr. 28-29. For entry blanks and further information write Exhibition Committee, Bookbuilders Workshop, 90 Beacon St.

Canton, Ohio

FALL REGIONAL EXHIBITION. Sept. 11-Oct. 15. Canton Art Institute. Open to Ohio artists of Stark & adjoining counties. Media: oil, watercolor, pastel, tempera, sculpture. Jury. Prizes. Fee: \$3 artist membership or \$1 per entry. Work due Sept. 1-4. For entry cards and further information write Hugh Olmes, Dir., Canton Art Inst., 1717 Market Ave. N.

Columbus, Ohio

24TH ANNUAL CIRCUIT EXHIBITION OHIO WATERCOLOR SOCIETY. Nov. 1948-July 1949. Columbus Gallery of Fine Arts. Open to present & former residents of Ohio. Media: watercolor, gouache. Jury. Prizes. Fee \$3 including membership. Entry cards due Sept. 28. Work due Oct. 1. Entry cards, dues, requests for further information sent to Harriet Dunn Campbell, Sect'y., 3000 W. Broad St.

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54TH ANNUAL JULY-AUG. Denver Art Museum. Open to all Western artists. Media: painting, drawing, printmaking, sculpture, ceramics. Prizes total \$1000. Work due June 13, addressed to Chappell House Branch, 1300 Logan St. For further information write Denver Art Museum.

Flushing, N. Y.

18TH SPRING EXHIBITION. May 22-28. Douglass Art League. Open to residents of Long Island and New York. Media: oil, watercolor, tempera, pastel. Jury. Prizes. Fee \$2 for non-members. Work due May 1-8. For further information write Mrs. M. O'Meara, Sec., 6415 215th St., Bayside, L. I.

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JOHN F. AND ANNA LEE STACEY SCHOLARSHIP FUND. 1948-1949. Open to American citizens between ages of 17 and 35. Fund totals \$1,500. Will close Aug. 1, 1948. For blanks and further information write Stacey Scholarship Committee, Otis Art Institute, 2401 Wilshire Blvd.

New York, N. Y.

GUGGENHEIM MEMORIAL FOUNDATION. Fellowships of \$2,500 for one year's research or creative work in fine art. For U. S. citizens 25-40 years. Candidates must present plans for proposed study. For further information write Henry A. Mo, Sec'y General, Guggenheim Foundation, 551 Fifth Ave.

LOUIS COMFORT TIFFANY SCHOLARSHIPS. Grants up to \$2,000 to students of painting, sculpture, graphic arts. Open to citizens of U. S. under 35 years old. Applications must be made in writing: due Aug. 1. For further information write Hobart Nichols, Director, 1083 Fifth Ave.

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A Modern Viewpoint

By Ralph M. Pearson

The Battle of Kuniyoshi

The Kuniyoshi retrospective at the Whitney Museum has profound implications, it seems to this critic, which ask for careful consideration. All retrospectives of important artists' work are valuable because they reveal implications or trends, both of the men and their times, and so increase our perspective.

The personal story of Kuniyoshi and his development is told admirably by Lloyd Goodrich in the catalogue (available for \$1.00 by mail and worth it).

Kuniyoshi's paintings show three definite phases. The earliest, from 1922 to 1928, can be called authentic sophisticated-primitive. They are authentic because honest and based on his oriental and early American dominant influences—which were strong enough to resist the devitalizing impact of the American academic training to which he was exposed. They tie to primitive art because their subjects are treated more as universal symbols of cows, children, women, plants, than as specific records of an individual, because they are liberated from actual scenes to dramatized creations and because design, often held to the simple two-dimensional picture plane, is in full control.

This control is maintained as subjects become three-dimensional in form and placing yet keep their plastic design, that fullest realization of the art of the picture. The works of this period belong, therefore, to the vigorous early manifestations of the Grand Tradition. *Island of Happiness* perfectly illustrates these values.

Kuniyoshi's second period, dating roughly from his return from Paris in 1929 to 1938, shows a shift of emphasis to reality, with women and groups of things on sofas and tables the dominant themes. Here the artist is confronted with the tougher problem of designing real subjects—a problem which he solves admirably in the best works, such as *Bouquet and Stove* of 1929, *The Mirror* of 1933 and *Daily News* of 1935. But elsewhere many signs of loss of design control begin to appear—a loss of what was native in more simple expressions. *Odd Objects on Couch* of 1930 with its vacuous right-hand side illustrates the point.

The third period, from 1938 to date, has been a battleground in an ideological war between the opposed forces of creation in designed symbolism and reporting the facts of life as seen or imagined in the concrete subject. The paintings of this group are strewn with battle scars. There are banners of victory in some brilliant passages; there is the debris of defeat in increasing numbers of works and at an accelerating pace. As subject gets more complex and insistent, design controls of color, space and form cannot keep pace. They slip and fumble. Conflicts are too profound to be adequately solved. In 1947 and '48 confusion enters—and is not dispelled.

The battle of Kuniyoshi parallels other similar and more famous battles.

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Summer Schools

SUMMER SCHOOLS ARE FUN. A great many of them are located in places that combine a pleasant climate, paintable scenery and a holiday spirit, and they offer amateurs and students an opportunity for constructive work in surroundings that have vacation overtones. Also, very frequently, professional artists take advantage of the same combination to work with other artists whose approach and point of view particularly interests them, offering added stimulation. As usual, both interest in, and information on, school plans began to arrive in the Digest office just ahead of the first robins and daffodils.

New England

Up in Maine, the Skowhegan School of Painting and Sculpture will continue in its well-known way, with a few minor changes. Jose de Creeft will head the sculpture department this year, and Charles Cutler will lecture instead of being active on the faculty. Henry Varnum Poor again heads the painting department, with the aid of Willard Cummings and Anne Poor, who also conducts a class in fresco painting. Yasuo Kuniyoshi, William and Marguerite Zorach will be back as visiting artists, joined by Abraham Rattner and Karl Knaths. The directors reluctantly announce that a slight additional charge will be made for resident students, due to the rise in the cost of food, but tuition rates remain the same. (June 28-August 28.)

South to the coast at Kennebunk, the Brick Store Museum will sponsor the usual classes for adults in oil landscape and portraiture, with the possible addition of an outdoor watercolor class and one in stenciling and Early American decoration. Children's classes will be divided into Primary, Junior and Advanced groups.

The Berkshire Museum in Pittsfield, Mass., center of the verdant music and art colony, again will present a summer session in conjunction with the Boston Museum School. The courses offered in drawing, painting, graphic arts, sculpture, anatomy, perspective and design are on a par with the winter work in Boston. (June 28-August 21.)

On the Cape, where art schools, artists and their fellow travelers are thicker than the Cape Cod cottages, Henry Hensche claims the oldest school, which he thinks is the only conservative one left in Provincetown. His Cape School is a successor to C. W. Hawthorne's first Cape Cod School of Art, where Hensche was an instructor, and he makes every attempt to continue the Hawthorne tradition in standards and methods of teaching. Classes from the model are held outdoors mornings and afternoons and portrait classes in the studio mornings,

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Not far away, also in Provincetown, Kenneth Campbell will follow the same principles used during the winter at his Studio Five in Boston, where, he states, "We resolve our study into two complimentary but never identical facts: (1) The art of seeing the interplay of forms in nature, and (2) A language of the picture plane." He believes that we are in the primitive stages of a new Renaissance, aims to bring out individual creativeness by orientation of the imaginative faculties. Campbell personally prefers abstraction, and has works in the Museum of Non-Objective Painting.

In describing his Technocratic School of sky, sea and landscape painting located in Hampden, Mass., Roland Pier-son Prickett, A.F.R., says that he "teaches the creation of a third dimension upon a flat canvas by combining the perspective of line, color and detail into truthful combinations in a realistic rendering. I was inspired to do this, and having taught acrobatic flying where survival depends on 'knowing all the answers,' I arranged a system of instruction which sweeps away all the hokum and floundering and applied it to oil painting. At first glance my system seems highly regimented, but when pupils have painted a while they rapidly develop their own style and paint without analytical thought."

New York and Pennsylvania

Revington Arthur should be a busy man at Chautauqua again this summer, where he will give seven 60-hour New York University credit courses—two in watercolor painting, three in oil painting and two in figure drawing. Registrations should be made early, because both Chautauqua and Arthur's classes are very popular. Two handicrafts courses, one creative and one practical in approach, will be conducted by Shirley Silbeert of the New York University faculty. (July 5-August 13.)

The Pennsylvania Academy of the Fine Arts Country School will open its 29th summer session at Chester Springs on June 14. Credits are granted toward B.F.A. and M.F.A. degrees, but the country's oldest fine arts school also encourages non-credit students and avocational painters. With the exception that John McCoy will replace Henry Pitz, the staff remains the same as last year: Roy Nuce, Francis Speight, George Harding, Charles Rudy and Roswell Weidner. The curriculum includes landscape, portrait, and life painting; lithography; animal and portrait sculpture and croquis. (Until September 4.)

In the picturesque and mountainous central part of the State which offers a wealth of material for the landscape painter, the Pennsylvania State College again offers classes in oil and watercolor, under the supervision of Hobson Pittman and Andrew Case, as part of a broad program of art instruction. Class criticisms are held once a week.



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Matisse Retrospective

[Continued from page 9]

painting—in that it starts as a detailed sketch and is refined during its painting to an ultimate simplicity—is symbolic of the process out of which Matisse's career itself stems.

His works of the past seven years are more youthfully gay and intensely colorful even than those before. There is about such canvases as *Michaella* and *Interior with Etruscan Vase*, a tropical, almost flaming exuberance of color. "This brilliant palette of the very latest pictures," the museum's curator of paintings, Henry Clifford, wrote, "augurs well for future periods and the sunset brightness of Matisse will rival that of nature."

Matisse, who at 79 is closer than ever before to his cherished youthful freshness of vision, is concerned with youth itself, particularly painters. In a letter written last February in connection with the organization of the present exhibition, he offered from the wisdom of his years some sage advice to youth—and in doing so, illuminated his own philosophy of art. "I wonder," he wrote, "whether the exhibition's scope will not have a more or less unfortunate influence on young painters. How are they going to interpret the impression of apparent facility that they will get from a rapid, or even a superficial, overall view of my paintings and drawings?"

"I have always tried to hide my own efforts and wished my works to have the lightness and joyousness of a spring-time which never lets anyone suspect the labors it has cost. So I am afraid that the young, seeing in my work only the apparent facility and negligence in the drawing, will use this as an excuse for dispensing with certain efforts which I believe necessary."

"The few exhibitions that I have had the opportunity of seeing during these last years make me fear that the young painters are avoiding the slow and painful preparation which is necessary for the education of any contemporary painter who claims to construct by color alone."

"The future painter must feel what is useful for his development—drawing or even sculpture—everything that will let him become one with Nature. . . . I believe study by means of drawing is most essential. If drawing is of the Spirit and color of the Senses, you must draw first, to cultivate the spirit and to be able to lead color into spiritual paths."

"This slow and painful work is indispensable."

"The painter who is just beginning thinks that he paints from his heart. The artist who has completed his development also thinks that he paints from his heart. Only the latter is right, because his training and discipline allow him to accept impulses that he can, at least partially, conceal."

"I do not claim to teach; I only want my exhibition not to suggest false interpretations to those who have their own way to make. I should like people to know that they cannot approach color as if coming into a barn door: that one must go through a severe preparation to be worthy of it. . . ."

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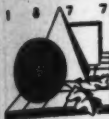
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Illinois Events

[Continued from page 4]

\$7,275, Henri Matisse's "Papeete" for \$6,491.95 (plus a tax, I presume), a great still life by Georges Braque for \$5,978.45 and several fine examples of the handiwork of the prince of the modern tapestry designers, Jean Lurcat.

Meanwhile, the big show at the Art Institute, which started a little disappointingly, as it did in New York, is attracting bigger and bigger crowds and exciting more person-to-person comment.

The Art Institute, which under the presidency of Chauncey McCormick has been giving more and more attention to the installation of its featured exhibits, has done a masterly job in the present instance. Mr. McCormick made his debut as an art showman during "A Century of Progress," when he installed Whistler's *Mother* as an art shrine. Whistler's *Mother* outdrew in attendance the strip-teaser Sally Rand on the Midway. The tapestry show is the Art Institute's masterpiece of installation to date, being dignified as well as exciting.

Rockford, celebrating at its Burpee Gallery the 35th anniversary of its career and an art center of western Illinois, becomes a rival to Urbana-Champaign, seat of the University of Illinois, for second honors only to Chicago. The University of Illinois all-American show, which ran through March, was an important event in the art life of the Middle West. The Rockford show started April 5 and continues through May 5.

Rockford, more and more, has been reaching out to embrace a wide territory in Northwestern Illinois and neighboring communities just across the state line in Wisconsin. The Rockford and vicinity show was pared down to 81 paintings, a few of them surprisingly alert, from about twice as many entries. Winners of the four prizes awarded are Viola H. Barloga, the only resident of Rockford so honored; Carl E. Swenson, Madison, Wis., E. M. R. Weiner, Beloit, Wis., and Eunice Schuler, Dixon, Ill. Jurors were Frank Oeschlaeger, head of the picture galleries at Marshall Field's, Chicago, and your correspondent.

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Why Art Materials Cost More

One element, aside from the terrific advance in labor costs, which enters materially into the cost of artists' materials is freight rates. It seems somewhat incongruous that these supplies for the hardest hit group in the country, economically, should have to bear the highest scheduled freight rates—mostly first-class.

House and barn paints bear a much lower rate—almost one half of the first-class rate. The reasons advanced for this discrepancy is that artists colors and materials are more expensive and the value of the product enters largely into the fixing of rates.

The Interstate Commerce Commission makes a distinction in the case of colleges. At least local freight men have advised that material for their use may come in at the 55% rate, based on 100% for first-class, which you artists have to absorb when you buy artists colors. Don't ask us why this is, and we doubt the rate-making boys can explain it.

But there is much carelessness in the shipping departments of some of our manufacturers and jobbers of art materials. They frequently do not go to the trouble to separate their commodities and the whole shipment takes on the highest rate possible.

Canvas, for instance may either be artists material and first-class, or it may be dry goods, at the much lesser figure. Artists stretcher-strips when knocked down can go third class. When watercolor boxes become paint sets they get out of the top bracket. Artists boards are second class and should not be packed with first-class artists materials.

As for brushes and tube colors there seems to be no relief in sight, but it is hoped that persistent appeals to the Commerce Commission may eventually bring easement of the punishment the artists are taking. Your dealers and manufacturers are just as anxious as you for some readjustment. Suggest to them to take it up with their local

freight bureaus and ask for a hearing for new classifications. And do it now.

New York War Memorial

There is a wide rift in the ranks of the New York War and Peace Memorial Committee. The difference has reached the point where the large and important part of the Committee threatened to resign when they felt plans of which they did not approve had been railroaded over them—plans in which they apparently had no voice before they were disclosed by the Chairman of the Committee.

This plan, according to the *Herald-Tribune* is for a 25 million-dollar structure which will include an auditorium, swimming pool, gymnasium and parking lot, but nothing, apparently for culture. According to the embattled Committeemen, this is from an old discarded German plan and by-passes the arts and opera and such related interests. It is strictly related to votes.

As we have before noted, this great city takes no cognizance of anything from the neck up except a photogenic face. Its taste for music is the five-cent kind in the juke boxes and—whatthehell—it can get its art in the televised wrestling matches. Muscle and legs and cheese-cake is its dish and that is what the men in the driver's seat of the Memorial Committee are obviously pandering to, for there are the votes as election time draws around.

In the meantime, there is no gallery space for the many crying exhibitions of its artists. However, 25 million dollars are a considerable number to raise and the whole plan may die a-borning. We may always live in hopes that



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some gracious and appreciative citizen will discover a real plan for a gallery for the fine arts and thereby create a living memorial for himself, as the gracious Huntingtons did when they gave their beautiful residence as a home for the National Academy of Design.

One Thing Leads to Another

Further evidence of New York's indifference to culture is its obvious neglect of its libraries in its stupendous budget which was recently announced.

Chiefly by the grace of some of its generous and far-seeing citizens, New York has magnificent libraries. But so far as the city is concerned they are skimmed for funds for maintenance and operation and none for supplies and expansion.

Yet here is where the population finds its study and its mental relaxation. And here in its unbelievable picture section is the inspiration and information for every phase of its life and for general education. Here you will see tables occupied daily with dress designers and mechanics, artists, historians, writers and research people, side by side, resorting to priceless files of more than two million pictures, prints and photographs.

Here during war time our armed service found invaluable information as did our inventors and those in every phase of war effort. Yet, this indispensable section was forced to close down for two days each week a couple of years ago, simply because there was insufficient help to take care of the demand on those priceless files. The reason back of this was because there was insufficient funds provided by the great city.

Even ahead of gallery space for artists, New York should be alive to this need and every citizen should write in to the Mayor and other officials and demand adequate support of the libraries.

Singing the League's Praises

Applause in the theatre or elsewhere is a stimulating influence. To be called before the curtain is the ambition of every actor. And that goes for most everyone. A letter has but recently arrived which reads like a curtain-call to us. It comes from William Horace Smith of San Francisco who is President of the Society of Western Artists. Here is what Mr. Smith writes:

"I would like to sing the League's praises from the housetops to every artist in the country. I know of no other organization which renders service comparable to the League's, or any one which has so deeply at heart the individual artist's personal interests in helping him solve his art problems.

"Where a group of the country's finest artists are willing to devote a part of their time and energy to the service of their fellow artists, most of whom they may never see or know personally, you deserve the very best these fortunate beneficiaries can give you. For myself and my associates I can pledge you ours without a single reservation."

Thank you, Mr. Smith, and we might quote—"Praise from Sir Hubert is praise indeed."

And That Reminds Us

We wish that every artist in the country might read this voluntary letter from Mr. Smith. It might suggest to him that the League is one organization with which he should allign himself—which he really needs.

One does not take out insurance on his home with the expectation it is going to burn down. But it is handy and comforting to know you are covered just in case. There could hardly be a fire department for just one house. Nor could there be a League and protection for just one artist. It is their combined association which gets protection and betterment for the individual artist.

There is a record of 20 years of accomplishment in behalf of American artists and art back of the League. It is not circularizing the country or the artists with lofty intentions and programs. Its record is there for everyone to see.

Its American Art Week alone is your money back for your membership, but the fight on tax discriminations, on contracts, copyright protection, frauds and to insure fair practices, not to mention innumerable other matters should have your support. You never know when it may be your house. Your membership adds just that much strength to our front line. So, join today.—ALBERT T. REID.

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AKRON, OHIO.
Art Institute To Apr. 29: *Arts of the Orient, The Human Head.*
ALBANY, N. Y.
Institute of Art From Apr. 29: *Arts of the Upper Hudson.*
ATHENS, GA.
Univ. of Ga. To May 1: *Selections from Permanent Collection.*
ATLANTA, GA.
Atlanta Univ. To May 2: *Seventh Annual Negro Artists.*
The Gallery To May 30: *Flower Paintings Through the Centuries.*
High Museum To Apr. 23: *Contemporary American Paintings, Loan.*
BALTIMORE, MD.
Museum of Art To May 23: *Themes & Variations, Painting & Sculpture.*
Hopkins Univ. Apr.: *Young American Painters.*
BOSTON, MASS.
Brown Gallery To May 1: *Paintings by Panos Ghikas.*
Doll & Richards To Apr. 24: *Paintings by Stanley Woodward.*
Guild of Boston Artists To Apr. 24: *Elizabeth Huntington.*
Institute of Contemporary Art To Apr. 25: *Le Corbusier.*
Mirski Gallery Apr.: *Bessy Creighton, Nimon Lacey.*
Stuart Gallery Apr.: *Contemporary Paintings.*
Vose Galleries Apr.: *Contemporary Paintings.*
Wiggin Gallery Apr.: *Frederick Hall Memorial Exhibition.*
BUFFALO, N. Y.
Albright Gallery To May 9: *18th Century French & Italian Paintings.*
CHICAGO, ILL.
Art Institute To May 4: *French Tapestry; Apr.: Rembrandt Etchings.*
Associated American Artists To Apr. 27: *Marion Greenwood.*
Chicago Galleries Assoc. Apr.: *Painters & Sculptors Assoc.*
Gallery Studio Apr.: *Exhibition of Paintings.*
Public Library Apr.: *Photographs by Mac Thorek.*
CINCINNATI, OHIO
Modern Art Society To May 2: *Abstract & Surrealist American Art.*
CLEVELAND, OHIO
Ten-Thirty Gallery Apr.: *Work by Wray Manning.*
COLORADO SPRINGS, COLO.
Fine Arts Center Apr.: *Prints by Matisse and Picasso.*
COLUMBUS, OHIO
Gallery of Fine Arts To May 2: *The Rise of Impressionism.*
DALLAS, TEX.
Museum of Fine Arts To Apr. 25: *Seaborn Glass, Dutch Ceramics.*
DENVER, COLO.
Art Museum Apr.: *Eugene Speicher.*
DETROIT, MICH.
Institute of Arts To May 1: *Masterpieces of American Drawing.*
HOUSTON, TEX.
Museum of Fine Arts To May 2: *Founders Day Retrospective Show.*
JERSEY CITY, N. J.
Jersey City Museum Apr.: *Painters & Sculptors Society Annual.*
LAWRENCE, KAN.
Univ. of Kansas To May 5: *Grandma Moses, Loan Exhibition.*
LOS ANGELES, CALIF.
American Contemporary Gallery To Apr. 24: *Anton Refregier.*
Associated American Artists To May 5: *Joe Jones, Paintings.*
Cowie Galleries Apr.: *Contemporary American Paintings.*
Decker Studios To Apr. 24: *Paintings by John Decker.*
Gallery of Mid-20th Cent. Art To May 1: *Leonor Fini; S. Lepri.*
Hatfield Galleries Apr.: *Contemporary American Paintings.*
Stendahl Galleries Apr.: *Ancient Egyptian, Modern French Art.*
Taylor Galleries To May 22: *New Paintings by Anna Enters.*
Vigevano Galleries Apr.: *Paul and Ruth Clemens.*
MILWAUKEE, WIS.
Art Institute To May 3: *Contemporary Wisconsin Art.*
Layton Gallery To May 3: *State Centennial, Contemporary Art.*
Public Library Apr.: *Simon Lissim Illustrations.*
MINNEAPOLIS, MINN.
Univ. of Minn. From Apr. 22: *Rouault Prints.*
Walker Art Center To May 2: *Josephine Lutz Rollins Paintings.*

MONTEREY, CALIF.
Pat Wall Gallery Apr.: *Gordon Onslow-Ford.*
NEW HAVEN, CONN.
Yale Univ. Gallery From Apr. 20: *Modern Mexican Painting.*
NEW ORLEANS, LA.
Arts & Crafts Club To Apr. 23: *Paintings by Walter Scott.*
Delgado Museum To May 15: *C. T. Loo Co. Chinese Exhibition.*
NORFOLK, VA.
Museum of Arts To Apr. 29: *Index of American Design.*
OAKLAND, CALIF.
Art Gallery To Apr. 25: *Paintings by George Post.*
Mills College To May 9: *19th Century French Prints.*
OMAHA, NEB.
Joslyn Museum To Apr. 28: *American Painting Annual.*
PASADENA, CALIF.
Art Institute To Apr. 30: *Thomas Eakins Loan Collection.*
PHILADELPHIA, PA.
Academy of Art To Apr. 26: *"A Mural in the Making."*
Art Alliance To Apr. 25: *Training For Architects; Albert Gold.*
Carlen Gallery Apr.: *Jessie Dreisbach, Alice in Wonderland Series.*
Coleman Gallery Apr.: *Archipenko; Yusuo Kuniyoshi.*
De Braux Gallery To Apr. 23: *Colour in Recent French Painting.*
Museum of Art To May 9: *Matisse.*
Print Club Apr.: *25th Annual Exhibition of Etching.*
Woodmere Gallery To May 9: *Oil Paintings & Sculpture Annual.*
PITTSBURGH, PA.
Carnegie Institute To May 23: *Flower Paintings by Andrey Avinoff.*
PORTLAND, ORE.
Art Museum Apr.: *Lipchitz Promethus; Jack McLarty.*
RICHMOND, VA.
Museum of Arts To May 9: *Bienial Contemporary American Painting.*
ST. LOUIS, MO.
City Art Museum To June 15: *Processes of Print Making.*
ST. PAUL, MINN.
Hamline Univ. To May 10: *Fred Nagler, Drawings and Prints.*
SACRAMENTO, CALIF.
Crocker Gallery Apr.: *Ray Bertrand Lithographs; Old Masters.*
SAN DIEGO, CALIF.
Fine Arts Gallery Apr.: *Watercolors of Guatemala by Edith Hoyt.*
SAN FRANCISCO, CALIF.
City of Paris To May 8: *Abstract Paintings; Ernest Mundi.*
Labaudt Gallery Apr.: *Mary Ponsart, Oils; Lucille Austin, Pastels.*
Legion of Honor Apr.: *Caroline Martin; Milton Caragnaro.*
Maxwell Galleries To Apr. 24: *Margery Stocking Hart, Oils.*
Raymond & Raymond Apr.: *John Langley Howard, Watercolors.*
SANTA FE, N. M.
Modern Art Gallery Apr.: *Contemporary Paintings & Sculpture.*
Museum of N. M. To May 15: *Fredrick O'Hara.*
SPRINGFIELD, ILL.
Art Assoc. Gallery Apr.: *Midtown Galleries Loan Show, Oils.*
STAMFORD, CONN.
Stamford Museum To Apr. 24: *Paintings by Rectington Arthur.*
SYRACUSE, N. Y.
Museum of Arts To May 9: *La Tausca Art Collection.*
Syracuse Univ. To May 7: *Julio de Diego, Paintings & Drawings.*
TOLEDO, OHIO
Museum of Art To May 30: *Two Cities Collect.*
WASHINGTON, D. C.
Arts Club To May 7: *Paintings by Robert Brackman.*
Bush & Weeks To May 7: *Land and Seascapes by Enid Kaufman.*
Corcoran Gallery Apr.: *Graphic Arts and Watercolors.*
National Collection To Apr. 28: *Wash. Artists Society Annual.*
National Gallery Apr.: *Permanent Collection, Paintings.*
Phillips Gallery To May 30: *Paintings by Regional Artists.*
Smithsonian Institution To Apr. 25: *James Lesene Wells.*
Whyte Gallery To Apr. 30: *Louis M. Jones, Paintings of Paris.*
WILMINGTON, DEL.
Art Center To May 9: *Modern Weaves by Scalomandre.*
WOODSTOCK, N. Y.
Smith Gallery To May 15: *Paintings by Claude Woodruff.*
WORCESTER, MASS.
Art Museum To May 16: *50th Anniversary Exhibition.*

NEW YORK CITY

A. C. A. Gallery (63E57) To Apr. 24: *Philip Evergood; Apr. 26-May 8: Philip Reisman.*
Acquavella Galleries (38E57) Apr.: *Selected Old Masters.*
A-D Gallery (130W46) To Apr. 30: *Ben Rose.*
America House (485 Mad.) To Apr. 28: *William Muir, Sculpture.*
American British Art Center (44W 56) To Apr. 24: *Wilmer Hoffman; To Apr. 30: Jeanne Daour.*
Architectural League (115E40) Apr.: *Artists for Tomorrow.*
Argent Galleries (42W57) To Apr. 24: *Norwegian Art Club; Marthe Murec; Apr. 28-May 8: Rosa Loesch; Susanne Forges; Prints.*
Artists Gallery (61E37) To Apr. 25: *Sahtman; Apr. 24-May 7: Howard Passet, Recent Paintings.*
Artists League (77 Fifth) To May 1: *Mayers; Rijklin; Victor.*
Associated American Artists (711 Fifth) To May 1: *George Gross; Apr. 19-May 8: Modern French Tapestry.*
Babcock Galleries (38E57) To Apr. 24: *Elliot Orr, Paintings.*
Barbizon Plaza Galleries (101W58) To Apr. 24: *Madel Carver.*
Barzansky Galleries (604 Madison) Apr.: *Group Exhibition.*
Bignou Gallery (32E57) From Apr. 20: *Marjorie Phillips.*
Binet Gallery (67E57) To Apr. 30: *Vicci Sperry, Paintings.*
Bonesteel Gallery (50E58) To Apr. 24: *Della Lorian, Paintings.*
Brooklyn Museum (E. Pkwy.) Apr.: *Wagwood Exhibition; Print Annual.*
Brumer Gallery (110E58) Apr.: *Old Masters.*
Buchholz Gallery (32E57) From Apr. 20: *May 15: Paul Klee.*
Carlebach Gallery (937 Third) To Apr. 24: *Sari Dienes.*
Carstairs Gallery (11E57) To Apr. 30: *Michel Gilbert.*
Century Association (7W43) Apr.: *Auguste Saint-Gaudens.*
Charles-Fourth Gallery (51 Chas.) To Apr. 22: *Wiccoz; Ross.*
Chinese Gallery (38E57) Apr. 17-May 7: *Fred Conway.*
Contemporary Arts (106E57) To Apr. 30: *Gerard Horadyk.*
Delius (116E57) Apr.: *Paintings and Drawings.*
Demotte Galleries (39E51) Apr.: *Julio Martin, Paintings.*
Dix Gallery (780 Mad.) Apr. 20-May 15: *Paul Resika, Oils.*
Downtown Gallery (32E51) To May 1: *William Harnett.*
Durand-Kuel Galleries (12E57) To Apr. 24: *Paintings of Ships.*
Durlacher Galleries (11E57) To Apr. 24: *Hyman Bloom.*
Egan Gallery (63E57) To Apr. 30: *William de Kooning, Paintings.*
Eggston Galleries (161W57) To Apr. 24: *Buk Bichnick.*
8th St. Gallery (33W8) Apr. 19-May 2: *C.L.W. Art Club Group.*
F.A.B. Gallery (702 Madison) Apr. 12-24: *Walter Philipp.*
Feigl Gallery (601 Madison) From Apr. 14: *Mariano.*
Ferral (63E57) Apr. 12-24: *Marville; Apr. 18-May 1: Paintings by Charles Cagle; From Apr. 26: Amy Jones.*
French & Co. (210E57) Apr.: *French and American Paintings.*
44th St. Gallery (133W44) Apr. 19-May 14: *Betty Lane.*
Friedman Gallery (20E49) Apr.: *William B. Nielsen, Watercolors.*
Galerie St. Etienne (46W57) Apr.: *Egon Schiele Memorial Show.*
Garret Gallery (47E12) Apr.: *Group Exhibition, Paintings.*
Grand Central Art Galleries (15 Vand.) To Apr. 24: *William Leigh; From Apr. 20: F. E. Soderberg. (55E57) From Apr. 27: George Morrison.*
Harlow & Co. (42E57) To Apr. 30: *Vertes, Drawings.*
Hugo Gallery (28E55) Apr.: *Dimitry Petrov.*
Jane St. Gallery (41 Perry) Apr.: *Drawings, Watercolors, Gouaches.*
Kennedy & Co. (785 Fifth) Apr.: *24: John Ferron. (65E57) To Kneemann Galleries. Fine Flower paintings.*
Knoodler & Co. (14E57) Apr. 20-May 1: *Highlights of the Turf.*
Kootz Gallery (15E57) Apr. 19-May 8: *David Hare, Sculpture.*
Kraushaar Galleries (32E57) To Apr. 24: *Gifford Beal; From Apr. 26: Bernard Arnest, Paintings.*
Laurel Gallery (48E57) To Apr. 24: *Muriel Coleman, Watercolors.*
Levitt Gallery (16W57) To Apr. 30: *Lawrence Kupperman.*
Julien Levy Gallery (42E57) Apr.: *Gianfilippo Usellini.*
Lilienfeld Galleries (32E57) To May 1: *Vlaminck Paintings.*

Little Gallery (Lex. at 63) Apr.: *G. B. Mitchell, Paintings.*
C. T. Loo (41E57) Apr.: *Chinese Paintings.*
Luyber Galleries (112E57) Apr. 19-May 8: *Marion Junkin.*
Macbeth Gallery (11E57) To Apr. 24: *Raphael Gleitsmann.*
Marque Gallery (19W57) To Apr. 24: *Ecole de Paris Paintings.*
Matisse Gallery (41E57) To May 1: *Wifredo Lam, Paintings.*
Metropolitan Museum (Fifth at 81) Apr.: *Art of Ancient Egypt; Technical Examination of paintings, Gothic Prints; American Glass.*
Midtown Gallery (605 Mad.) To Apr. 24: *Maurice Freedman.*
Milch Galleries (55E57) To Apr. 24: *John Whorl, Watercolors.*
Morgan Library (33E36) Apr.: *Manuscript and Printed Bibles.*
Morton Galleries (117W58) Apr.: *Group Exhibition.*
Museum of Modern Art (11W58) To Apr. 25: *Naum Gabo, Andrei Evner; Louis Suttiva; Apr. News Photographs; Stage Design.*
Museum of Non-Objective Painting (1071 Fifth) Apr.: *Group Show.*
National Arts Club (15 Gramercy) Apr.: *50th Anniversary Show.*
New-Age Gallery (133E66) To Apr. 24: *Howard Conant, Oils.*
N. Y. Circulating Library of Paintings (51E57) To Apr. 24: *Charles J. Nange, Enso d'Urbania.*
Historical Society (Cent. Bk. W. 77) To May 3: *Ugo Mochi.*
Newcomb-Macklin (15E57) Apr.: *Group Exhibition.*
Newhouse Galleries (15E57) Apr.: *Book of Tarkington Collection.*
Newman Gallery (150 Lex.) Apr.: *19th Cent. American Landscapes.*
Newton Galleries (11E57) From Apr. 27: *Eather Flint Carter.*
Nicholson Gallery (69E57) Apr.: *American Landscapes.*
Niveau Gallery (63E57) Apr. 19-May 15: *School of Paris Paintings.*
Norlyst Gallery (59W58) Apr.: *Philip Evergood; To Apr. 14: Frances Reswick, Recent paintings.*
Opportunity Gallery (9W57) To May 11: *Hilton Leech.*
Parsons Gallery (15E57) Apr. 19-May 8: *Seymour Lipton, Sculpture.*
Passedoit Gallery (121E57) Apr.: *Attilla Sottema.*
Pen & Brush (16E10) To Apr. 14: *Exhibition of Pencilmen.*
Perla Gallery (32E58) To Apr. 14: *Modern French Paintings; To Apr. 26: Paintings by F. P. Dorf.*
Portraits, Inc. (460 Park) From Apr. 27: *Portraits in Review.*
Reen Gallery (683 Fifth) Apr.: *"Portraits by Painters."*
Riverside Museum (310 Riverside) From Apr. 25: *Camera Club Annual.*
RoKo Gallery (51 Greenwich) Apr.: *Young American Artists.*
Rosenberg Gallery (10E57) From Apr. 20: *French & American Paintings.*
Salpeter Gallery (128E50) Apr. 19-May 8: *Richard Peter Hoffman.*
Scalamandre Museum (20W57) Apr.: *Striped Fabrics.*
Bertha Schaefer Gallery (22E57) Apr. 19-May 8: *Sir Holme.*
Schaeffer Galleries (52E58) Apr.: *Old Masters.*
Schneider-Gabriel Galleries (60E57) Apr.: *Permanent Collection.*
Schoeneman Galleries (73E57) Apr.: *Paintings, All Schools.*
Schultheis Art Galleries (15 Madison Lane) Apr.: *Old Masters.*
Sculptors Gallery (4W8) To Apr. 24: *Henry Kreis.*
Seligmann Galleries (5E57) To May 1: *Gallery Group Show.*
Seligmann-Helft Galleries (11E57) To May 1: *Natalie Hays Hammond.*
Serigraph Galleries (38W57) To May 8: *Ninth Annual Exhibition.*
Silberman Galleries (32E57) Apr.: *Old Masters.*
Tribune Art Center (100W42) Apr.: *7 Painters of Am. Vet. Comm.*
Van Diemen Galleries (21E57) Apr. 24-May 15: *Bogdanovich.*
Village Art Center (224 Waverly) To May 1: *Esther Goerts; From Apr. 19-May 19: Jan Gelb.*
Whitney Museum (10W2) To May 9: *Kuniyoshi Retrospective Show.*
Wildenstein Galleries (19E64) Apr. 8: *Six Masters of Post-Impressionism, Benefit Exhibition.*
Willard Gallery (32E57) To May 8: *Richard Lippold, Sculpture.*
Young Gallery (1E57) Apr.: *Old and Modern Paintings.*

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